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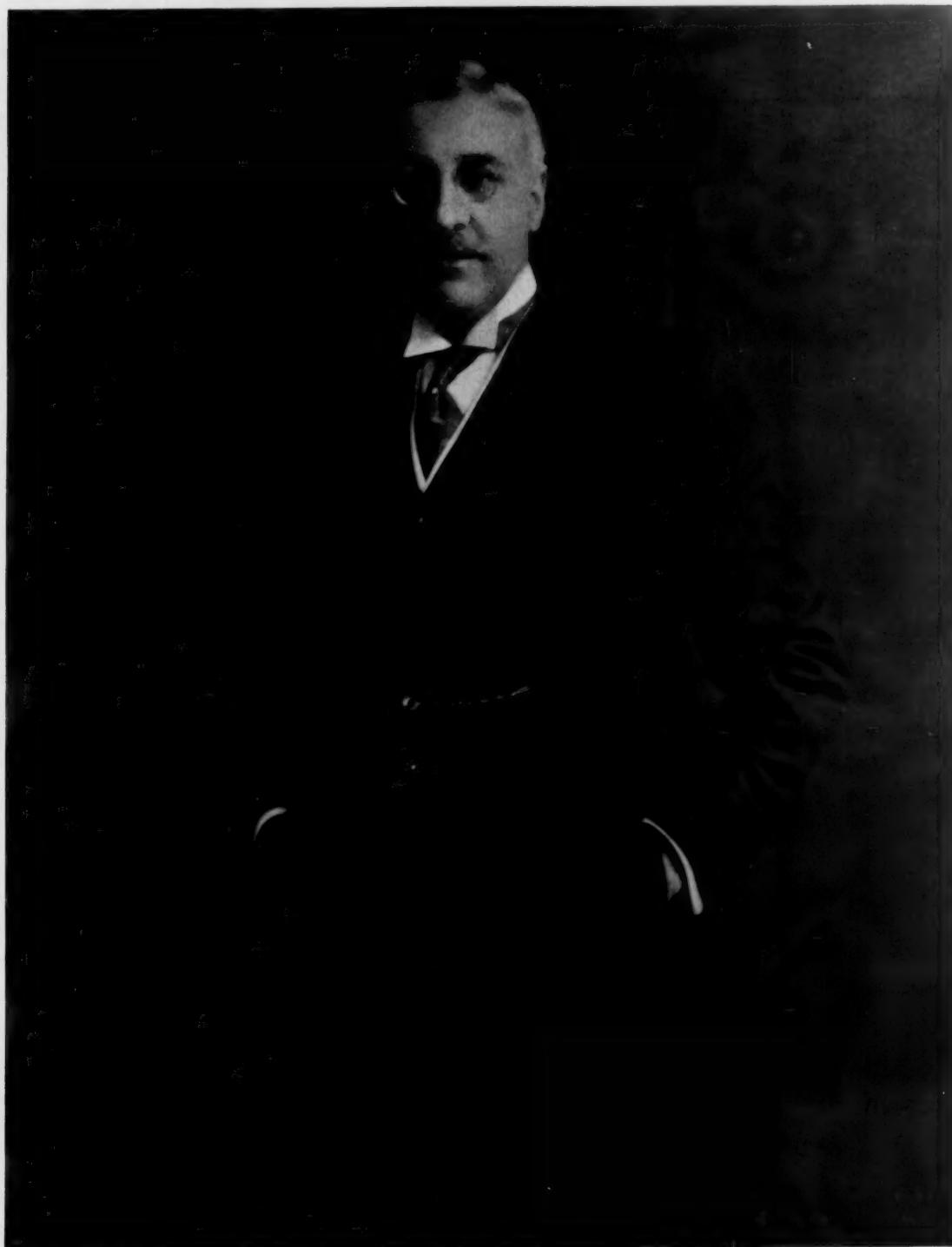
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## METROPOLITAN PLANS FOR 1924-25

Mr. Gatti-Casazza Makes Annual Announcement Before Sailing for Summer in Europe

General Manager Gatti-Casazza of the Metropolitan Opera Company, who sailed May 14 for Europe on the steamship Paris, made his annual spring statement outlining his definite plans for next season, which will begin Monday evening, November 3. Mr. Gatti-Casazza said:

"I desire to express my thanks to the subscribers and the public in general for their faithful and generous patronage. I am very grateful to the president of the board of directors of the Metropolitan, Mr. Otto H. Kahn, for the new proof of confidence he has given me and for the praise he has so graciously bestowed upon me publicly. I feel very proud and honored by this compliment, as I also do in remaining still for a long period at the head of an institution which is unique in the world and whose indisputable success has grown steadily year by year. This artistic, administrative and technical success, I may add, has obtained during the season just closed not only in New York but also in all the cities in which the Metropolitan Opera Company gave performances, a substantial recognition on the part of public opinion.

"These results, however, serve above all to create a still stronger sense of responsibility on my part and on the part of my worthy collaborators, as well as to strengthen our aims always to maintain the highest possible standard in our productions and constantly give greater satisfaction to the patrons of the institution."

Mr. Gatti-Casazza confirmed his previous announcement of his complete program, stating that he will give during the season the following novelties: Giovanni Gallurese, by Italo Montemezzi, in Italian; and Jenufa, by Leo Janacek, in German. In addition there will be the following revivals: La Gioconda, by Ponchielli, in Italian; Falstaff, by Verdi, in Italian; Dinorah, by Meyerbeer, in Italian; La Juive, by Halevy, in French; Les Contes D'Hoffmann, by Offenbach, in French; Pelleas et Melisande, by Debussy, in French; Götterdämmerung and Rheingold, by Wagner, in German. Petruska, ballet by Igor Stravinsky.

Mr. Gatti said further that he took pleasure in announcing the engagement of the following new artists: Tullio Serafin, who has been chief conductor at the Teatro alla Scala of Milan; Nanny Larsen-Todsen, soprano, from the Stockholm Opera House; Maria Miller, soprano, from the Munich Opera House; Toti Dal Monte, soprano, from La Scala, of Milan (by arrangement with Charles L. Wagner); Joan Ruth, soprano (American); Mary Bonetti, contralto (American); Ralph Errolle, tenor (American); Francesco Seri, basso.

The artists who have been re-engaged are as follows: (Sopranos) Frances Alda, Grace Anthony, Lucrezia Bori, Ellen Dalossy, Yvonne d'Arle, Florence Easton, Minnie Egner, Amelita Galli-Curci, Nannette Guilford, Louise Hunter, Marie Jeritza, Queena Mario, Mary Melish, Nina Morgana, Frances Peralta, Rosa Ponselle, Delia Reinhardt, Elisabeth Rethberg, Laura Robertson, Marcella Roeseler, Charlotte Ryan, Thalia Sabanieva, Lenora Sparkes, Marie Sundelius, Marie Tiffany, Phradie Wells; (mezzo-sopranos and contraltos) Merle Alcock, Cecil Arden, Karin Branzell, Ina Bouraskaya, Julia Claussen, Raymonde Delaunois, Jeanne Gordon, Kathleen Howard, Marie Mattfeld, Margaret Matzenauer, Sigrid Onegin, Marion Telva, Henriette Wakefield; (tenors) Angelo Bada, Max Bloch, Mario Chamlee, Rafaelo Diaz, Miguel Fleta, Beniamino Gigli, Edward Johnson, Morgan Kingston, Rudolf Laubenthal, Giacomo Lauri-Volpi, Giovanni Martinelli, George Meader, Giordano Paltrinieri, Curt Taucher, Armand Tokatyan; (baritones) Vincente Ballester, Edmund Burke, Thomas Chalmers, Louis d'Angelo, Giuseppe Danise, Giuseppe De Luca, Arnold Gabor, Millo Picco, Vincenzo Re-

schiglian, Titta Ruffo, Carl Schlegel, Friedrich Schorr, Gustav Schutzendorf, Antonio Scotti, Lawrence Tibbett, Clarence Whitehill; (bassos) Paolo Ananian, Paul Bender, Michael Bohnen, Feodor Chaliapin, Adamo Didur, William Gustafson, Pompilio Malatesta, Jose Mardones, Giovanni Martino, Leon Rothier, James Wolf; (conductors), Giuseppe Bamboschek, Artur Bodanzky, Louis Hasselmanns, Gennaro Papi; (assistant conductors) Fausto Cleva, Riccardo Deller, Antonio dell'Orefice, Carlo Edwards, Paul Eisler, Wilfrid Pelletier, Karl Riedel, Georg Sebestyen, Vittorio Verse; (chorus master) Giulio Setti; (technical director) Edward Siedle; (stage directors) Samuel Thew-



GERMAINE SCHNITZER,

who next December will give six recitals in twelve days in New York, presenting a cycle of works by composers of the Romantic School—Weber, Schubert, Mendelssohn, Chopin, Schumann and Liszt. She will be heard in two piano recitals in Aeolian Hall in January and February. Mme. Schnitzer has just returned from appearances in California and was so well received that she has been re-engaged as soloist with the San Francisco and the Los Angeles orchestras. During the months of October and November the pianist is engaged for concerts in Sweden, Norway, Germany, Austria-Hungary, Czechoslovakia and France.

man, Wilhelm Von Wymetal; (stage manager) Armando Agnini; (assistant stage managers) Oscar Sanne, Lodovico Viviani; (premiere danseuse and ballet mistress) Rosina Galli; (ballet master) Ottokar Bartik; (premier danseur) Giuseppe Bonfiglio; (mime and danseur) Alexis Kosloff;

(solo danseuses) Florence Rudolph and Lilian Ogden. There are a few changes from last year's list of artists. Edmund Burke, the Canadian baritone, who has been with the company before, returns again to its ranks. The following artists, who were listed last year, do not appear on this year's list: Suzanne Keener, Barbara Kemp, Margaret Romaine, Flora Perini, Pietro Audisio, Orville Harrold, Renato Zanelli, Italo Picchi, Roberto Moranzoni (conductor), August Berger (ballet master).

## Society for the Publication of American Music Announcement

A joint meeting of the board of directors and its advisory committee for the purpose of selecting the compositions to be published for the season of 1923-24, was held on the afternoon of March 1 at the studio of Edwin T. Rice, 15 West Sixty-seventh street, New York. At this meeting all the compositions submitted for publication and recommended by the advisory committee to be heard by the judges, were played before them. In a later executive session, the following were chosen as the works to be published by the society for the fifth season, 1923-1924: Sonata for violin and piano, David Stanley Smith, Conn.; sonata for two violins and piano, Albert Stoessel, New York. These works will be printed and issued to the members on or about October 15, 1924.

The musicians who graciously gave their services to the society for the preparation and the playing of the several compositions are: (piano) Howard Brockway, Gaston Dethier (Institute of Musical Art), Mrs. Edwin Ideler; (violin) Ottaker Cadek (The New York String Quartet), Edouard Dethier (Institute of Musical Art), Edwin Ideler, Mrs. Alix Young-Maruchess; (viola) Mrs. Alice Young-Maruchess, G. Arthur Tuthill; (cello) C'Zelma Crosby (The Euphonic Trio); (flute) Georges Barrière; (tenor) Harold M. Dearborn.

## Riegger Wins Berkshire Prize

The Berkshire Music Colony, Inc., announces the award of the \$1,000 prize offered by Mrs. F. S. Coolidge for the best chamber-music work entered in the 1924 competition to Wallingford Riegger of New York City. The prize composition, written for four voices and a small chamber orchestra of seven instruments, is a musical setting to the poem of Keats, La Belle Dame sans Merci.

Mr. Riegger, born in Albany, Ga., 1885, is a former graduate of the Institute of Musical Art in New York. He continued his studies at the Royal Academy in Berlin and has won success as a conductor in Germany as well as in America. In 1922 he won the Paderewski Prize for a piano trio. He is the first native American to win the Berkshire Prize and his work will have its original performance at the coming Berkshire Festival of Chamber Music at Pittsfield, Mass.

Frederick Jacobi, also of New York City, was awarded honorable mention for his composition, Two Assyrian Prayers, for soprano and chamber orchestra. The jury consisted of Eric De Lamarter, Chicago; Carl Engel, Washington; Edward Burlingame Hill, Cambridge; Albert Stoessel, New York, and Augustus S. Vogt, Toronto. One hundred and six compositions were submitted from twelve different countries.

## Dates of European Festivals

London, May 12 (By Cable).—Supplementing the list of music festivals in Europe, published in a recent number of this paper, the dates for the following festivals are now definitely announced for the first time:

Prague, Smetana Celebration and I. S. C. M. Concerts, May 25 to June 7.  
Donaueschingen, Chamber Music, July 18 to 20.  
Salzburg, I. S. C. M. Chamber Concerts, August 5-9. C.S.

is no foundation in the rumors that the municipality will take the Volksoper, or the Staatsoper, under its financial management. P. B.

## WEINGARTNER'S FAREWELL FROM VIENNA VOLKSOPER

Vienna, April 20.—A performance of Parsifal at the Volksoper last night, under Weingartner's baton, marked the end of Weingartner's directorship at the house which he has held for five years past. The production was excellent, especially in its orchestral part. According to tradition, there was no applause throughout the evening, but at the end the entire company of the Volksoper assembled on the stage to bid Weingartner farewell. P. B.

## FURTWÄNGLER TO VISIT GREAT BRITAIN THIS FALL

London, April 22.—Furtwängler is to visit London this fall and will conduct the Royal Philharmonic Orchestra on November 20 and the London Symphony Orchestra on three successive dates. G. C.

(Additional News on page 52)

## FOREIGN NEWS IN BRIEF

icated to the memory of those students of Armstrong College, Newcastle, who fell in the war.

A special feature of these awards is the general high standard of the works submitted and the fact that the adjudicators have recommended for publication one more work St. Francis, with incidental music also by Boughton. G. C.

## VIENNA VOLKSOPER CLOSED BY STRIKE

Vienna, April 28.—The Volksoper, where Dr. Fritz Stiedry is to take charge of the directoral duties early in May, is closed as a result of an orchestral strike, and the prospects for a resumption of the performances are rather doubtful. Mayor Seitz declared officially today that there

## ERICH KORNGOLD TO MARRY

Vienna, April 19.—Erich Wolfgang Korngold announces his forthcoming marriage to Lucy Sonnenthal, granddaughter of Adolf Von Sonnenthal, the once celebrated actor from the Vienna Burgtheater, who has repeatedly toured the United States. The Korngold wedding which will take place on April 30, is the outcome of a romance of many years' standing. P. B.

## PUBLICATIONS BY CARNEGIE TRUST AWARD

London, April 22.—The following works have been approved by the trustees of the Carnegie United Kingdom Trust for publication under the trust award:

Arthur Benjamin, Pastoral Fantasia, for string quartet.  
Gerald Finzi, A Severn Rhapsody, for chamber orchestra.  
C. Armstrong Gibbs, The Blue Peter, a comic opera for small cast.  
Ivor Gurney, The Western Playland, a song-cycle on works by A. E. Housman.

Cyril Scott, quintet for piano and strings.  
W. T. Walton, quartet for piano and strings.  
W. G. Whittaker, A Lyke-wake dirge for chorus and orchestra, ded-



## DIE TOTE STADT FAILS TO ENTHUSE BERLIN

The Critics' Embarrassment—Puccini's *Tabarro* Also Disappoints, While Lortzing Revival Delights—Klemperer, Kleiber and the Berlin Conductors' War—Strauss Celebrates Himself—A Surfeit of Chamber Music—Many Singers and a Pianist

Berlin, April 13.—After a "triumphal march" across some fifty operatic stages in Germany, Austria and the United States, Korngold's fantastic opera, *Die tote Stadt*, in the presence of its composer, had its Berlin premiere in the Staatsoper last night. After its success through the country one had every reason to expect a triumphal entry into the capital, but this did not take place. True, there was the usual excitement of a first night, plenty of applause, calling the composer before the curtain, etc., etc., but this perfunctory pomp did not hide from anybody the fact that the opera was not a success in Berlin. There was no spontaneity in the audience's enthusiasm, and the comment in the lobbies was unanimously adverse. Indeed, at the dress rehearsal, where there was no necessity for make-believe, there was a painful silence at the end of each act.

Was it the fault of the performance? Sure enough, we had no Jeritta to give the sensational touch; but Lotte Lehmann, of the Vienna Opera, as Marietta, was good enough to hear and look upon, and the rest of the cast excellent. Richard Tauber, as the morbidly lyrical Paul, was even hailed as a German Caruso (which, with the modifying adjective, may be allowed to pass), and Arthur Fleischer, as Frank, made as much of the rôle as any baritone may be expected to do. Indeed, under the genuinely Viennese baton of Georg Szell, the production ought to have satisfied the composer's desire in every way. If the "dreamlike fantasy" of the second and third acts, then, impressed one as a mixture of cheap spiritualism and musical comedy, and the "realism" of the beginning and end as artificial and banal sentimentality the fault is no one's but the composer's and the librettist's. Indeed, the Berlin critics, by admitting the operatic possibilities of the book (which I fail to see) shift all the blame on Korngold himself.

Their comment, however, is embarrassed rather than contemptuous, which one feels it would be if Korngold were not a distinguished colleague's son. They speak of his great talent, his superior technic and his instinct for the stage, inferring perhaps that what he lacks is the ability to prove all these things. (It is as though a juggler knows all the tricks, but can't make them come off.) They feel that he is already "beyond" this "early" work, which therefore is not really representative, and they give him lots of good advice for the future, though it seems that he has not exactly lacked distinguished advice in the past. They indulge in the pious hope that, removed from the influence of Viennese "cliques," young Erich, already grown fat in body and soul, will go through a reducing cure and yet produce the master-works worthy of his gifts. So much for public comment. Privately, however, they are intrigued by the puzzle of Korngold's success. Fifty theaters—"and even New York."

### ANOTHER DISAPPOINTMENT

Puccini, Léhar and Richard Strauss—these are the chief ingredients of Korngold's work. "Finished" as they are, any one of the three veterans, to my mind, could still write a fresher work than this youth of twenty-five who knew all their tricks at fourteen. Strauss, who must regard every opera by Korngold or Schreker as a new vindication of himself (the criticism of Schreker's *Irrelohe* last week are said to have given him supreme pleasure), celebrated his sixtieth birthday by conducting the *Domestic Symphony* and *Zarathustra* in Berlin—and conducting them superlatively well. Léhar has just proven with his *Frasquita* (on for a long run in this town) that he is still in the ring. And Puccini, even in one of the weakest of his later works, *Il Tabarro*, still displayed more ability in the application of modern means than his Viennese disciple.

*Il Tabarro* had its first Berlin performance at the Deutsches Opernhaus recently, and, divorced from its two companions of the Tryptich, it was bound to fall flat. The performance, too, was only mediocre, though Desider Zador as Marcel, Jaro Dworsky as Henri, and Cläre Born as Georgette, gave remarkable characterizations in German of three typically French figures. Wilhelm Freund, who fills a gap in the chronic conductor's crisis of the Deutsches Opernhaus, did only passably well. The mise-en-scène, with *Notre Dame* on a hill (!) was absurd.

### A PLEASANT REVIVAL

Morbid melancholy and pseudo-tragedy, the keynote of contemporary opera, finds no relief, it seems, except in the naive delights of the past. What a pleasant surprise to the present generation unfamiliar with the harmless and unpretentious diversions of a Lortzing to see that composer's *Wildschütz* revived at Berlin's Volksoper. A real folk opera to justify the name of the institution, though nothing will justify the price of five dollars a seat at any opera house intended for the "folk!"

Lortzing's *Wildschütz* is eighty-two years old and its melodies as fresh as on the day they were written. It is comic opera in its best sense—gay, colorful and melodious, put together by a musician's hand, with ensembles (the famous billiard-room scene) and orchestral interludes in which here and there the spirit of Mozart seems alive. If New York can stand the *Freischütz* it can certainly stand this; and the only obstacle in the way of producing these delightful lighter works, from Mozart to Planquette, is the lack of a smaller house—an *Opéra Comique*—that old dream of American connoisseurs.

The *Wildschütz* revival of the Berlin Volksoper had the advantage of an excellent semi-modern setting, excellent stage management, and some remarkably good singers, including Leo Schützendorf (Schoolmaster Baculus), Wilhelm Guttman (Count), Anni Frind (Gretchen) and Kurt Goritz (Pancantius). It will draw full houses, despite the unpopular prices, for some time to come.

### THE PERPETUAL CONDUCTORS' WAR.

Berlin is in a perpetual stew about conductors. Political crises are nothing against the conflicts and worries of opera managements about their baton heroes. For the German conductor is a popular hero and against his claims of power the whims of prima donnas are as nothing. Opera houses plot against each other to win the services of a "musical director," and as soon as they have won him their troubles begin. Either he wants all the prerogatives there are to be vested in him, or he uses his operatic position as a footstool for his personal popularity, to be exploited in various ways.

The press, always against the commercial factors, usually defends the claims of the artist against the institution or of one artist against the other. For the last three months the Berlin papers have rarely been without reference to some conductorial "case" or other.

We have had the Stiedry case, the Blech case the Szenkar case. Now there is a Kleiber case and a Klemperer case. It would be futile to weigh their merits, to report the thousand rumors that flit about. Here are three of the most recent facts: Leo Blech has definitely left the Deutsches Opernhaus, after publishing some semi-comic polemics in the daily papers which fail to clear the mystery; second, Otto Klemperer, of Cologne, whose capture by the Volksoper as "opera director" was a much advertised coup, has cancelled his contract before entering upon it, and third, Fritz Busch, engaged to conduct the majority of the Staatsoper's subscription concerts, quit when it became clear that Mr. Kleiber, and not he, was to conduct the series next year, leaving the last three concerts of the season to his rival. Contracts to musical heroes in Germany are evidently scraps of paper as they are to "heroes" generally.

The two heroes of the day in Berlin, thanks to these various "scandals," are Kleiber and Klemperer. Each backed by a numerous clique, these two champions entered the lists against each other in classical programs at the Philharmonic. Kleiber did Beethoven only, Klemperer the classic trinity. Both times the public worked very hard, evidently spurred on by the violence of the two champions. Kleiber's conducting of the *Weihe des Hauses* overture was certainly remarkable, for it showed that Beethoven's opus 124 is more than a perfunctory "occasional" work; and Klemperer's reading of Haydn's C minor symphony, No. 95, too, was a vindication of the emotional values produced by the father of the symphony. But neither Kleiber's fifth nor Klemperer's seventh Beethoven seemed to me to justify the fracas. After the Klemperer concert the audience gave an exhibition of mass insanity—*dementia musicalis*—such as I have not seen before, and the papers next day sang hymns of adoration to the new Messiah. The Klemperercult, which takes on threatening dimensions, is somehow identified with the Mahler cult, and in truth Klemperer does remind one—in his looks and gestures—strongly of Mahler. Being over six feet tall, he gives the impression of a magnified Mahler, who satisfies the popular conception of Mahler, as the wooden Hindenburg satisfied the popular conception of Hindenburg. He is said to possess also the brutality and fanaticism of a Mahler. All of which is not necessarily a proof that he possesses Mahler's genius. At present he works too hard to have his results, excellent as they are, satisfied by the show. There is as yet more to see than to hear (in a qualitative rather than a quantitative sense). I do not think that Furtwängler will have to "look to his laurels," but the danger of these competitions for public favor is that even a Furtwängler will pile Ossa upon Pelion in satisfying the public demands for Heroism. And what is it all about? Did Beethoven, when he wrote that idyllic seventh symphony, expect people to perspire in buckets over it?

### MORE CONDUCTORS

With all due respect to these baton giants, I found a certain relief in the precise elegance of Eugen Szenkar (another conductor who has been "wronged" by an opera house—the Volksoper), or the quiet directness of Emil Bohuke. These two conducted so-called soloists' concerts, of which

they were nevertheless the outstanding figures. Szenkar conducted Strauss' *Don Juan* with fire and dash; Bohuke did Brahms' E minor with romantic warmth and dignity. Arnold Földes, cellist, and Max Rostal, youthful violinist, were the soloists, the latter playing Bohuke's own concerto, already spoken of in these pages.

### A SURFEIT OF CHAMBER MUSIC

There has been almost too much chamber music of late—too much, because it overlapped and could not possibly all be heard by the same pair of ears. The famous Rosé Quartet, still playing with unsurpassed finish and sense of style, gave four concerts in close succession, three devoted exclusively to the classics, one introducing a novelty—Korngold's A major quartet, op. 16, written for the organization. The Budapest String Quartet, not heard here in nearly two years, also gave four concerts within nine days, each time playing at least one novelty. Then there were the fourth and fifth of the Havemann Quartet evenings, with new quartets by Kaminski and Schnabel, and the Deman Quartet, who, with Prof. Leonid Kreutzer at the piano, "firsted" a trio by Hugo Leichtentritt—not to mention the local Kleingler, Roth and Petzko-Schubert Quartets, all of whom were heard in the fortnight just past.

Only a word about the new works I was able to hear. Korngold's quartet is a mixture of Viennese "Gefälligkeit," and clever sentimentalism with occasional concessions to the "modernism" of the generation to which Erich is supposed to belong. "Ah, er macht mit!"—"he is one of us," one can hear them exclaim, when Zip! he goes back to the homeophonic waltz idiom of Wienerwald. Leichtentritt's trio, too, flirts with dance rhythms (almost jazz in the scherzo), but is homogeneous in spirit and workmanship—polyphonic and well-knit as regards form. It has moments of genuine melodic charm without ever being banal or cheap.

Artur Schnabel's second string quartet, written some ten years after the first (which made a complete "hit" at the Tonkünstlerfest two years ago), is a hard nut to crack. Unsentimental, cerebral to a degree, it is nevertheless the natural expression of a musician who thinks and feels nothing but music. It is hyper-modern in the harmonic coincidences of its very free polyphony; it is not without outbursts of passion in the first movement, cruel in the daring of the last, preceded by an episode of almost ethereal quality with long-held curiosity shifting flageolet harmonies over a low pedalpoint. A work that should be heard oftener to permit a rare appreciation.

The Budapesters brought two harmless but pleasing things from Holland and Denmark respectively: quartets by Dirk Schäffer, better known as a pianist, and J. L. Emborg. Also a more ambitious one by Willem Pijper, also Dutch, evincing a modern polyphonic mastery and a true poetic aim; and a piquant bit by a young Spaniard, Ernesto Halffter, a "sonatina-fantasia" made up of obviously genuine Spanish idioms, handled and "orchestrated" with great skill. Orchestrated is the word, for the scoring is not in characteristic quartet style. Also the piece suffers from the frequent repetition of its themes. Except for that it would be highly amusing in the sense of Chabrier's *España* and a grateful addition to the quartet repertory.

### MANY SINGERS

Song recitals, too, have been most plentiful in the Indian summer of a music season, warmed by the rays of a stabilized currency. Rudolf Laubenthal, the new Metropolitan tenor, heads the male list, having delighted his large Berlin following with a fine, long program between star appearances at his old haunt, the Deutsches Opernhaus. Two excellent baritones, Heinrich Rehkemper and Leo Schützendorf, also drew good audiences, the latter with an all-

(Continued on page 65)

## AS MOSCOW'S SEASON NEARS END CONCERT GIVERS INCREASE IN NUMBER

### Scriabin Museum Is Opened

Moscow, Russia, March 18.—The musical season is nearly at an end, and pianists, violinists, and singers hasten to give their recitals before the bell rings, so that we are overwhelmed with music. Symphony concerts were conducted by W. Suk and Emil Cooper, both conductors at the Grand Opera, Moscow, and both musicians of high endowment. The programs included classics, western music and works of Russian composers as well. "The Band-Without-Any-Conductor" continues its work, rendering complicated musical compositions with clear unity and real style. Mr. Zeitlin, first violin, may be proud of the happy result of his enterprise.

The Lieder evenings by Mme. Loidy were very attractive. She is of a musical family. Her voice is clear and of rare beauty; her rendering of songs of the most varied styles is perfect. Mme. Goloubowsky, her accompanist, stands high among the Russian piano virtuosos of today.

### SCRIABIN MUSEUM OPENED

A Scriabin Museum has been established in the house where he had lived, and died on April 15, Russian style (April 29, new style), 1915. The house belongs to Professor Groshko. On the day when A. Scriabin had a meeting with him to make arrangements for hiring the lodging, a conversation took place as follows: "You would do better to hire the lodging for five years instead of three years as you asked," observed Professor Groshko, "as in this case you could have it for a lower price." "Oh! no!" exclaimed Scriabin, "it cannot be done, as I am sure I cannot live longer than three years!" The contract was settled on April 16, 1912, and the coffin with his dead body was brought out from the house just three years after, on April 16, 1915. Was it a foreboding of Scriabin's or only a joke? Who knows? But fate made a reality of it.

The Museum is established in the rooms where he had lived. At the head of it stands his aunt, Loubow Alexandrina Scriabin, a venerable old lady who brought up the child after the death of his mother and never left him till he became the man of fame and grandeur. The last words he spoke were to her. His friends came day by day to have some news of the state of his health, but were not allowed to see him, as any kind of excitement was feared for him. At last his aunt Loubow entered his room. She found him in a deplorable state. Scriabin suddenly opened his eyes, stretched out his hands towards her, a smile enlightening

his face! "Oh dear aunt, why did you not come to me before!" he exclaimed, and in the next moment he lost consciousness. His lips never again uttered a word!

### SOUVENIRS OF SRIABIN

The visitors to the Museum are always charmed with their stay there, as they are welcomed by the venerable old lady, who gives explanations with details about everything in the rooms. The room where he died produces a strong impression. A sculpture representing the upper part of his body, his photo on the wall, icons and other objects of a religious kind tell us of his love and obedience to God. The walls are adorned with ribbons from the wreaths he received at his recitals and from those sent for his funeral. The inscriptions printed on them are touching, speaking of the high veneration he inspired in people during his lifetime, and after his sudden departure.

His study is a large room. A beautiful Bechstein piano claims attention. On a board near it is a model of his hands, made by Jakoolow, an artist of high rank, the day of his death, the hands that had given great delight to many people and affected many souls to tears. On the wall over his writing table is the portrait of Scriabin's mother, a painting of rare beauty. The expression of her face is that of a pure soul and an elevated mind. At the right is placed a photo of Scriabin himself, one of the best ones of the whole collection of Scriabin photos. On looking at the mother and son, one gains the impression that both were of the highest type. Sculptures and paintings of a theological kind gave testimony to his theological faith. Books and musical matters fill the boards along the walls.

Mr. Kashtanow, a lover of music and a friend of Scriabin's family, is helping the old lady in her business in managing the Museum. The venerable old lady found time enough to write "Memoirs," by which the world will know all about Scriabin's childhood, the growth of his musical endowment, every detail about his home life! Mr. Kashtanow is never tired of getting new things connected with Scriabin's life—letters, manuscripts, photos, etc. The Society in Commemoration of Scriabin, at the head of which stands Alexander Goldenweiser, professor at the Moscow Conservatory and Scriabin's friend, will do its best to uphold the veneration for Scriabin's illustrious genius.

E. V. TIDEBOL





PREPARING FOR THE PIONEER PAGEANT, HOW THE WEST WAS WON, AT WALLA WALLA, WASH., MAY 28 AND 29.

(Left) The Walla Walla high school band of seventy-five, an unusually talented group of youngsters, will play the difficult scores of dances to be presented by 400 girls. (Right) A huge chorus stand holding 800 singers has been constructed. Howard E. Pratt, director of the Whitman College Conservatory of Music, is the director of the chorus. (Crystal Glow photos)

## HOW THE WEST WAS WON, A PIONEER PAGEANT, TO BE PRODUCED IN WALLA WALLA, WASH., MAY 28 AND 29

Historical Happenings of the Oldest City in the State to Be Re-enacted in Pageant Form—Thirty-Two Hundred in Cast, with Huge Chorus, Orchestra and Band—Percy Jewett Burrell, of Boston, to Direct Mammoth Spectacle

Musical backgrounding for historical pageantry will be the subject for experimentation of unusual scope during the Pioneer pageant, *How the West Was Won*, to be presented May 28 and 29 at Walla Walla, a thriving little city of 20,000 in the great wheat belt of southeastern Washington.

This city, the oldest in the State of Washington, is peculiarly adapted to pageantry of the historical nature contemplated, for it was the very scene of many of the epochal historical happenings to be re-enacted. Among the cast of 3,200 required to present the pageant will be numbered many of the actual children and grandchildren of those who built the West.

Of the vast number who will participate, the director, Percy Jewett Burrell, of Boston, has seen fit to designate 1,540 to present the aforementioned musical background, with the result that a grand choir of 800, a juvenile chorus of 600, a band of 75, and an orchestra of 65 have been assembled.

This number is some 500 greater than were included in the musical groups last year, the addition being made, the directors state, solely to develop greater dramatic power—not merely to justify the claim to a bigger pageant.

Howard E. Pratt, director of the Whitman College Conservatory of Music, one of the better known institutional musical directors of the West, is in charge of the entire musical group, with Adele Reeves, grade school music supervisor, and Hal C. Tilley, high school instrumental music instructor, as lieutenants.

Music selected is from the religious pageant, *Darkness and Light*, by the Scottish composer, Hamish MacCunn, which during the years of its presentation, 1912 to 1917, was the largest indoor pageant in America. This pageant required casts of 2,000 to 3,000 in each of the following places: Mechanics' Building, Boston; Music Hall, Cincinnati; Lyric Theater, Baltimore; Auditorium Theater, Chicago, and the Detroit Arena. Between forty-eight and sixty performances were given in each of these cities under the direction of Mr. Burrell.

The Hallelujah Chorus from Handel's *Messiah* has been selected for the finale, to be presented in connection with a tableau representing *The Future Glorious*, a fitting climax for this pioneer pageant and its review of seventy years of Northwest history dating from the arrival of the Lewis and Clark exploration party in 1805.

The juvenile chorus of 600 will present the musical prelude to the pageant, singing *Out Where the West Begins*, and joining with the grand choir in singing the official pageant song, *How the West Was Won*.

The opening scene of the pageant, the coming of Lewis and Clark, will be one of the few in which there will be no music, but songs of the French voyageurs as they paddle their rough canoes on an artificial river will be an important feature of a scene depicting the Northwest under control of the British Hudson Bay Company fur traders.

The most touching scene of the great pageant last year, and one which will unquestionably hold a similar place this year, will be that in which the great wagon train of 1843 continues on its journey to the Willamette Valley, leaving members of the Marcus Whitman missionary party to wave them sad farewell.

Newspapers of the Northwest relate that during this scene there was hardly a dry eye in the audience of 30,000, and Mrs. Marcus Whitman, impersonated by Audrey Speer, sounded the keynote of missionary life at Wailatu by singing:

My faith looks up to Thee,  
Thou Lamb of Calvary,  
Saviour Divine.

The terrible massacre of November 28, 1847, in which Indians killed Dr. and Mrs. Whitman and twelve others, and destroyed the mission, is to be presented allegorically in an impressive dance drama, with 400 girls participating. The episode will close with a tenor solo, accompanied by the choir of 800, *Lighten Our Darkness, We Beseech Thee*, from *Darkness and Light*.

Indian chants will have prominence in scenes depicting the wars between Indians and Colonels Steptoe and George Wright, and the village band will find its place in a scene wherein 500 actors will portray the building of old Walla Walla and the arrival of the first Western railroad in 1875.

Because of the immensity of the stage and stands, a band has been selected to play the intricate music for the large dancing groups. This band, the Walla Walla high school aggregation of seventy-five, is one of the unique groups of its kind in the country, for, unlike ordinary boys' bands, its repertory includes selections which would do credit to many

professional musical organizations. The explanation advanced is that instrumental music is an actual part of the high school curriculum, the boys being taught to play their instruments during school hours, and assembled during one period daily for group band rehearsals.

The orchestra of sixty-five is the Walla Walla Symphony, an amateur and professional group augmented by a few competent musicians from neighboring communities.

## DETROIT HEARS FINAL PAIR OF SYMPHONY CONCERTS

Sunday Afternoon Concerts End—Jeannette Vreeland Soloist with Orpheus Club—St. Olaf's Choir Fills Two Capacity Houses—Finnegan Presented by Civic Music League—Other Events

Detroit, Mich., April 26—The final pair of subscription concerts of the Detroit Symphony Orchestra were moved forward a week so as to avoid Holy Week and were given the evenings of April 10 and 11, with Ossip Gabrilowitsch as soloist. The program opened with the Prince Hal overture and Fete Galante by David Stanley Smith, conducted by the composer. The audience showed its pleasure and approval by recalling the composer several times. The flute obligato of the latter numbers was played by Mr. Harzer of the orchestra and he shared in the applause that followed. Then came the concerto in A minor of Schumann, chosen by Mr. Gabrilowitsch for this occasion. Always a satisfying artist, there was a tenderness in his playing, combined with virility at climaxes, that gripped the listeners and at the close brought an outburst of enthusiasm continued without pause for several minutes. Mr. Gabrilowitsch was recalled so many times that count was lost and was presented with floral gifts and a wreath of laurel. The remainder of the program was conducted by him: the Glazounoff fourth symphony in E flat major, given by request, and Les Preludes by Liszt.

The orchestra did splendid work under its three conductors, for Victor Kolar conducted the concerto and deserves special mention.

### SUNDAY CONCERTS CONCLUDED

For the Sunday afternoon concerts of April 13, Victor Kolar presented an all Tchaikowsky program, including the sixth symphony *Pathétique* in B minor, op. 74; *Song Without Words*; waltz from *Serenade* for Strings, op. 48, and overture 1812, op. 49, with organ.

April 20, the last concert of the season was given, presenting a program of Spring music: Goldmark's overture, *In Spring*; Grieg's *In Spring*; Sinding's *Murmurs of Spring*; Mendelssohn's *Spring Song*; Tchaikowsky's *Waltz of the Flowers* from the *Nutcracker Suite*; Wagner's *Good Friday* music from *Parsifal*; Strauss' waltz, *Voices of Spring*; and Rimsky-Korsakoff's *La Grande Pique Russe*. Splendid houses greeted both concerts and at the latter Victor Kolar was enthusiastically acclaimed, being presented with a wreath and floral tributes.

The sale of boxes for next season's concerts took place at the Hotel Statler, April 22, and netted \$5,000 more than last season.

### ORPHEUS CLUB GIVES SECOND CONCERT

The Orpheus Club gave its second concert in Orchestra Hall, the evening of April 8, with Jeannette Vreeland as soloist. This fine male chorus, now in its twenty-fourth year, has attained under its present director, Charles Frederic Morse, an almost perfect ensemble. Its contributions to the program were numbers of Henschel, Durrner, MacDowell, Palestrina, Leising, Von Moellendorff and Nevin. Almost the entire program was sung a capella. The women's voices for the Nevin number were supplied by Grace Gray Brown, Marvella Glass, Viola Geist Scully and Viola Bridges Hobbs and had to be repeated. Miss Vreeland appeared here earlier in the season with the symphony at one of the Sunday afternoon concerts and strengthened the favorable impression she made at that time. She sang two groups of songs, one classic and the other of unhackneyed modern numbers, giving several encores. Harriet J. Ingersoll as always proved an excellent accompanist.

### ST. OLAF'S CHOIR GIVES TWO CONCERTS

That popular organization, St. Olaf's Choir, was announced to give a concert at Orchestra Hall, the evening of April 7, and within two hours of the opening of the ticket sale every available seat was sold. Another concert

was arranged at Arcadia, Monday afternoon, and that also drew a big audience.

### CIVIC MUSIC LEAGUE CONCERTS

The Civic Music League presented John Finnegan, tenor of New York, in recital at the Arena Gardens, the evening of April 22. He had the assistance of Thelma Newell, violinist, and Margaret Mannebach, accompanist. His excellent voice showed to especial advantage in Handel's *Where'er Ye Walk* and the Recitative and Aria, *Waft Her Angels Through the Skies*. Miss Newell played Hubay's *Song of the Hungarian Maid*; Papini's *Serenade Creole*, Brahms' waltz in A major and Wieniawski's *Le Menetrier*. Miss Mannebach furnished artistic accompaniments.

### NOTES

A concert by local performers, chosen in competitive examination, was given in Arena Gardens by the Civic Music League, on April 24—Gizi Szantos, Hungarian pianist; Emma Lazaroff, soprano; Rita McGarrity of the Denishawn Dancers, and James Barret, violinist, pupil of Ilya Scholnik. All acquitted themselves to the satisfaction of their friends and proved the judgment of those who chose them as capable performers.

Georgia Richardson Baskerville, pianist, pupil of Wager Swayne of Paris, and Earle Morse, violinist, appeared in a joint recital at Orchestra Hall. Both gave an excellent account of themselves and were well received.

The Tuesday Musicales held its election of officers on April 15. It resulted as follows: president, Mrs. Leland B. Case; vice-president, Mrs. Samuel C. Mumford; secretary, Jennie M. Stoddard; treasurer, Mrs. P. S. Wells, Librarian Camilla Hubel. Mrs. Frank S. Sample and Jennie M. Stoddard were elected to the executive committee for a term of three years.

The Tuesday Musicales prize contest resulted in Valbert P. Coffey, of the viola section of the orchestra, winning two prizes of \$100 each—one for an orchestral number and the other for piano and string quartet, and Ellsworth Stevenson, winning a prize of \$75 for a composition for piano and orchestra. Honorable mention was won by V. P. Coffey and Anna Segal for songs, and by Ellsworth Stevenson for *The Gew Gaw*, for two pianos. J. M. S.

### Philharmonic Soloists for Next Season

Twenty-four soloists have been engaged by the Philharmonic Orchestra for its concerts next season. The pianists who will appear are William Bachaus, Alfred Cortot, Carl Friedberg (who will play a new concerto for the first time in America), Ossip Gabrilowitsch, Heinrich Gebhard, Myra Hess, Wanda Landowska (who will also play the harpsichord), Nicholas Medtner (who makes his first American tour next season), Yolanda Mero, Elly Ney and Guiomar Novaes. The violinists engaged include Carl Flesch, Samuel Gardner, Scipione Guidi, Cecilia Hansen, Erna Rubinstein and Efreim Zimbalist, and the cellists are Pablo Casals, Leo Schuz and Cornelius Van Vliet. John Amans, first flute of the orchestra, will again be heard as soloist at one concert, and three singers—Sophie Braslau, Mme. Charles Cahier and Marie Sundelius—are to appear with the orchestra. The Schola Cantorum is to participate on two occasions.

The concert schedule for the Philharmonic has been rearranged slightly for next season. There will be twenty pairs of Thursday evening and Friday afternoon concerts at Carnegie Hall, beginning on October 16 and 17, respectively. There will be six Saturday night concerts at Carnegie Hall, beginning on November 8, and twelve Sunday afternoon concerts in the same auditorium, beginning on November 16. Five Sunday afternoon concerts will be given in the Metropolitan Opera House, the first being on November 9. The series of ten concerts for students will begin on October 29 at Carnegie Hall, and the Brooklyn concerts will take place as usual at the Academy of Music, beginning on November 2.

### Schola Cantorum Plans for 1924-25

The Schola Cantorum, Kurt Schindler, conductor, will give its usual two subscription concerts at Carnegie Hall on Tuesday evening, December 30, 1924, and Tuesday evening, February 24, 1925. The first concert will be devoted to a revival of Chabrier's opera, *Briseis*, which the Schola presented with notable success fifteen years ago, and in addition Mr. Schindler will present excerpts from Rimsky-Korsakoff's opera, *Sadko*. At this concert the chorus will have the assistance of the Philharmonic Orchestra and a group of soloists. For its second concert the chorus will sing an a capella program of miscellaneous selections.

In addition to its own concerts, the Schola Cantorum will collaborate with the Philharmonic Society in presenting Mahler's second symphony on March 28 and April 5, and will also sing (with an augmented choir of 250 voices) Bach's *St. Matthew Passion*, under the direction of Mr. Mengelberg, in two post-season concerts to be given by the Philharmonic Society on April 11 and 14.



## GREENSBORO FESTIVAL ATTRACTS CROWDS FROM NEIGHBORING TOWNS

Minneapolis Symphony Orchestra Heartily Received—Meisle, Bibb, Van Gordon, Althouse, Tittmann and Barnes Heard to Advantage—Local Chorus Scores Big Success

Greensboro, N. C., April 26.—The annual Music Festival here under the auspices of the Greensboro Music Festival Association, was held April 24 and 25. Incomparable weather conditions made it possible for a large attendance from surrounding towns and cities, adding to the brilliance of the scenes about the National Theater where the Festival was held. Greensboro has had many Music Festivals since the day of the late Clarence R. Brown, when the Danrosch Festival Orchestra used to visit annually, but never has a more satisfactory one been held here than this one.

### SCENES FROM LOHENGRIN AND FAUST

The first performance on Thursday evening brought out the Greensboro Choral Society, assisted by the North Carolina College Chorus, 250 strong, under the direction of Dr. Wade R. Brown, dean of music at the latter institution, in scenes from the operas, Lohengrin and Faust, with eminent soloists and the Minneapolis Symphony Orchestra. The program opened with the prelude to Lohengrin and the introduction to the third act, with Henri Verbrugghen conducting. This was followed by the appearance of the soloists, Kathleen Hart Bibb, soprano; Kathryn Meisle, contralto; Paul Althouse, tenor; J. Foster Barnes, baritone, and Charles T. Tittmann, basso. Mrs. Bibb was the first to be heard, singing Elsa's Dream, with fine feeling and musicianly interpretation. From the first she won her hearers by her pleasing voice and attractive personality. Later, in the scenes from Faust, she shone to greater advantage in the Jewel Song and the final trio.

Paul Althouse, who has been heard here before and is a great favorite, was warmly greeted when he arose to sing the narrative from Lohengrin. When he had finished it was a signal for great enthusiasm and later, in Faust, his singing of All Hail Thou Dwelling emphasized the distinct sensation he had made.

Charles Trowbridge Tittmann has also been heard before in Greensboro and his fine bass voice was well displayed in the Serenade from Faust, and in the concerted numbers, the Prayer from the finale of act I of Lohengrin and the trio from Faust.

J. Foster Barnes, a local baritone who enjoys a fine reputation wherever he has been heard and a great favorite here, was given a warm reception when he appeared to sing the incidental solo in scenes from Faust and Lohengrin. Mr. Barnes has a full, resonant voice, which he uses well and made a creditable appearance.

Miss Meisle's roles in the operatic scenes were such as to give her little opportunity, but sufficient to warrant that a treat was in store when the opportunity was afforded to hear her later in the Festival.

Too much praise cannot be given for the splendid work of the chorus under the direction of Dr. Brown. When a large body of singers, more or less untrained, can be brought to the fine shades of dynamics and expression that this chorus accomplished, it speaks highly for their conscientious work and the fine training they have been put through. Despite the preponderance of sopranos, they were never unduly in evidence and the small section of male singers was so placed and sang so well that the balance of parts was excellent and the tone quality splendid. Dr.

Brown has a long list of successes to his credit, but it is doubtful if he has ever accomplished results measuring up to the chorus work of this particular occasion. Greensboro is fortunate in having a citizen of the enterprise and judgment musically that Dr. Brown has demonstrated in his long residence here, and his untiring efforts, in the face of many discouragements, to place before the people the best music in the best way, is deeply appreciated and approved by the entire population of this section of the country.

The numbers given at this time were Bridal Chorus; the finale of act I of Lohengrin, and the Fair scene waltz, Light as Air; Soldiers' Chorus, and the finale from Faust.

### MINNEAPOLIS SYMPHONY—MEISLE, SOLOIST

The Minneapolis Symphony Orchestra, with Kathryn Meisle, contralto, as soloist, provided the program for Friday afternoon, and proved to be a decided success. The orchestra, which had demonstrated its fine qualities in the numbers from Lohengrin the previous evening and assured itself of a fine reception for the balance of the Festival, were in a splendid mood and with its genial director, Verbrugghen, gave of its best. Beethoven's fifth symphony, the feature of the program, was given such a reading that its familiarities seemed newly created, carrying the audience to heights of appreciation. The andante was a thing of beauty. The Nut-Cracker Suite, Tchaikowsky, in the second part of the program, created great interest and two sections of the Dance of the Sugar Plum Fairy and Dance of the Toy Pipers were graciously repeated at the insistent demand of the audience. The overtures to Der Freischütz and Tannhäuser completed the numbers for orchestra, both of which were given a stirring performance.

A sensation of the Festival was Kathryn Meisle, contralto, who sang the Amour Veins Aider from Samson and Delilah; Les Filles de Cadix, Delibes, and an encore, Eyes of Blue, by John Orth. A hint of the treat in store had been given on Thursday evening, when Miss Meisle had sung in the concerted operatic numbers, but when she appeared and rendered the well known Samson and Delilah Aria with tones of such depth and warmth of feeling, genuine enthusiasm was achieved. After five recalls Miss Meisle sang Orth's song in a manner, and with such tone and diction, as to completely captivate the house. She was recalled five times after this. It was the consensus of opinion that Miss Meisle is one of the best singers who has ever appeared here.

### TSCHAIKOWSKY'S FOURTH HEARD

The evening program of the 25th brought the orchestra in another fine program featuring Tchaikowsky's fourth symphony. This performance served to deepen the splendid impression made and it was given a rousing ovation by the large audience, with many recalls for Verbrugghen in which his men shared. Cyrena Van Gordon, mezzo-soprano of the Chicago Civic Opera, appeared as soloist on this occasion, delighting with her magnificent appearance and fine voice.

J. W. W.

### Walska's Mozart Festival to Begin June 5

Mme. Ganna Walska announces that the Mozart Festival which she has arranged for her Theatre des Champs Elysées in Paris will begin June 5 and end June 24. The series will comprise operatic performances, concerts and chamber music recitals.

Among the artists already engaged are Mmes. Matzenauer and Delaunoy and George Meader, of the Metropolitan Opera House; Irene Williams, soprano; the baritone Stabile, from La Scala, who will sing the title role in Don Giovanni; Mme. Alfini, also from La Scala, who is to do Zerline in the same opera and Suzanne in the Marriage of Figaro.

Mme. Walska herself will sing the parts of Elviro in Don Giovanni and the Countess in the Marriage of Figaro, and is to appear also as the soprano soloist in Mozart's Requiem.

The entire festival will be under the artistic direction of Walter Straram, and a late rumor also has it that Albert Wolff, formerly conductor at the Paris Opera Comique and the Metropolitan Opera House, also will lead some of the works at Mme. Walska's Mozart Festival in Paris.

### Leblanc to Finish Film

Among the many renowned passengers who sailed on the Leviathan's initial trip this season was Georgette Leblanc, the distinguished French actress and singer, who has just completed a very successful first tour in America. On the way to Cherbourg, the giant liner passed the Olympic which had left New York at the same time and the event was celebrated



GEORGETTE LEBLANC  
who sailed on the S. S. Leviathan, April 12.

by a gala concert in which Mme. Leblanc and John McCormack were the most prominent participants. On one of the evenings during the voyage, a film made of Mme. Leblanc on her first visit to Universal City at the time of her recitals in California last fall, was shown as a special feature.

Shortly prior to her return to America for the past season's tour, Mme. Leblanc made her first cinema, The New Enchantment, under the direction of Marcel L'Herbier, the Belasco-Griffith of France. As shortness of time prevented the completion of the film, in spite of the fact that Mme. Leblanc worked day and night for almost a week before her departure, it was necessary to postpone the filming of some of the scenes until her return this spring. These scenes are to be taken immediately and the picture is announced for release in Paris sometime in June. A recital tour of the principal cities of Europe is being arranged for the early fall. A second recital tour in America will take place during the months of January, February and March, 1925, while in December of the coming season, Mme. Leblanc is reserving time to fill the many requests which she has had from students and artists in various parts of the United States for lessons.

### Vanderpool Makes Holiday Count

There are various ways of celebrating one's birthday, but it remained for Frederick W. Vanderpool, composer of Values, That Night, The Thrill of You, and other well known songs, to think out something original. On May 8, Mr. Vanderpool added another year to his age and took a day off from his office at M. Witmark's to remain at his home in Asbury Park, N. J., for the day. How Mr. Vanderpool spent the day is not known, probably in "primping up" if what he did "That Night" was premeditated; but anyhow, the next morning, being Friday, the 13th—beg pardon, the 9th—the first telephone call into Witmark's office was from Mr. Vanderpool. No, he wasn't sick nor his train wasn't late, but he had decided to take a few days' vacation as a sort of prolonged birthday celebration—or honeymoon. He had celebrated the occasion by getting married to Emily Beglin, the well known soprano, which announcement will not come as a surprise to many of the composer's friends. And any one who knows "Van" will enjoy hearing that after he had sprung the good news, he added in his usual humorous way: "But I won't have to worry much about supporting her, because she has a lot of engagements just now."

### Rogers Pupil Engaged for Redpath Tour

Madalyn Mai, soprano, who has been studying with Francis Rogers for the past three seasons, has just been engaged by the Redpath Lyceum Bureau for a twelve-weeks' concert tour, beginning June 1, through Ohio, Pennsylvania and West Virginia. Carmen Reuben, mezzo-soprano, another artist pupil, made a successful concert appearance before the Ethical Culture Society, New York, on the evening of May 7. Miss Reuben is just completing her first season as a teacher of singing at the Harriet Seymour School.

### Membership Concert of City Music League

The City Music League, which has been very active during the past season in its service for students and teachers, and highly successful in its recent drive for new members, will hold its first Membership Concert in Town Hall, Monday evening, May 19. The soloists will be Louis Graveure, baritone, and Katherine Bacon, pianist.

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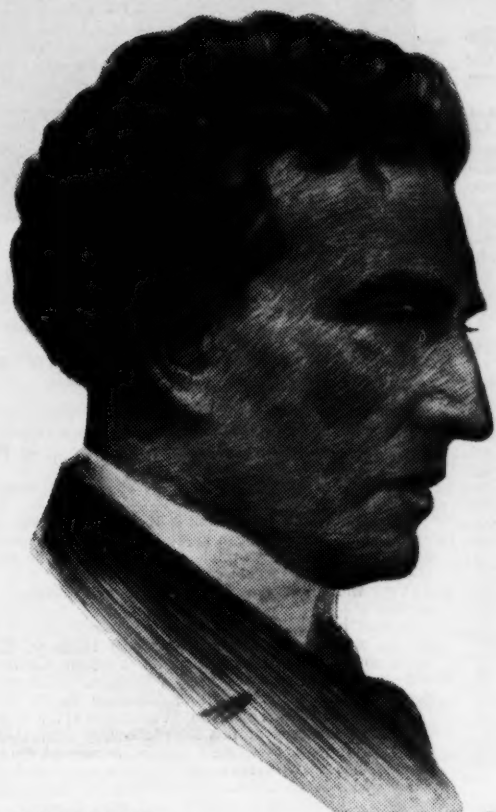
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His technique is superb and his style unsurpassable.—Press, March 1, 1924.

### INDIANAPOLIS

His is the most remarkable blending of power and delicacy we have ever heard.—Star, March 10, 1924.

### NEW YORK

An unsurpassable technician, his style steeped in a simple and wrapt devotion to the delight of all that he offered.—Sun & Globe, February 12, 1924.

### LOS ANGELES

Lhevinne returned and triumphed, before an attendance that taxed the capacity of auditorium.—Express, November 28, 1923.

### TORONTO

To feel that you are hearing the lovely Chopin numbers being dreamed on the piano is a delightful experience. Lhevinne possesses that gift.—Mail & Empire, February 21, 1924.

### MILWAUKEE

His tone production is of the most beautiful known to the concert stage.—Sentinel, March 31, 1924.

### HOUSTON

Nothing like Josef Lhevinne's concert ever happened before in Houston.—Chronicle, April 12, 1924.

### SALT LAKE

Lhevinne was ever at ease, whether it was in portrayal of ecstasy or pain, of melancholy or exultation.—Tribune, November 6, 1923.

### HAVANA

The artist made out of the instrument a living and sensible thing, he humanized it.—Diario De La Marina, March 19, 1924.

### WINNIPEG

Lhevinne's tone almost defies description. Of sensuous warmth and color, it is crystal clear, alive, vibrant. It is an end in itself.—Free Press, October 17, 1923.

### SAN FRANCISCO

Josef Lhevinne, Jovian virtuoso among virtuosos gave a piano recital nothing short of marvelous.—Commercial News, November 20, 1923.

### PUEBLO

Lhevinne belongs to the few that are the world's greatest.—Chieftain, October 31, 1923.

### PORTLAND

Josef Lhevinne's artistry was so brilliant that one instinctively sensed that the age-old gift of piano-art had been lifted to a new vast plane.—News, November 17, 1923.

### SEATTLE

Lhevinne attained the perfect in musicianship. Technique, imagination, the strength of steel and the softness of velvet, all these were his.—Times, November 16, 1923.

### DENVER

Delicate clarity of execution that lets one forget everything but the music itself.—Rocky Mountain News, October 30, 1923.

## Josef Lhevinne and Mme. Rosina Lhevinne in Two Piano Recital

*ASIDE* from the artistic excellence of their recital, is added the romantic appeal to the music going public in the joint appearance of this distinguished virtuoso and his wife, herself a pianist of brilliant achievements, on the concert stage.



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## YEATMAN GRIFFITH SAYS CAUSATION, NOT EFFECT, SHOULD BE THE FUNDAMENTAL BASIS OF TEACHING

"Fallacy of Tone Placing"—Talk Less and Teach More—Results Count"

There has been talk and discussion, and more talk, and more discussion, and talk, talk, talk, without end, upon the subject of "protecting" the ambitious but ignorant student of singing from the wiles of teachers whose methods are harmful and injurious and likely to ruin whatever natural voice with which the pupil may be endowed. The meetings of the Mayor's Committee, Chamberlain Berolzheimer presiding, are now historical, and the plan to license music teachers, especially singing teachers, very fortunately and properly was tabled, thanks to the active opposition of the most eminent of the teachers themselves.

But if those meetings are suspended, and if the license scheme has been, for the present, shelved, the discussion—especially among singing teachers—of the general subject of protection for students (say, better, protection of natural voices) still continues. With that subject this article has nothing to do, but only with the reason for this lack of unity, this failure to reach an understanding. That is what I want to write about. For, though not a singer, I am interested in singing as one of the most important and essential branches of musical art. And I have been for a long time seeking these reasons—the reasons why singers do not seem to agree, why they differ upon almost every principle of their art.

That is a vastly curious thing. In all the field of art and science there is probably not a single other elemental unit, like singing, upon which experts do not agree at least upon matters of fundamental principles. Experts may differ upon certain externals, upon methods of importing knowledge, upon the meanings of some technical terms. But there are always in every art and science certain fundamentals which are accepted by everybody as a matter of course. Only the art and science of song, of singing, of voice building, seem to show a lack of any such firm foundation. After hearing all that was said at the meetings of the Mayor's Committee I puzzled my head for some time futilely upon the subject, and then applied to Yeatman Griffith for light.

Mr. Griffith is the most definite, uncompromising talker it is possible to imagine. He knows what he knows, and he tells you all about it in plain language without any circumlocution. His phraseology is so perfectly clear and direct that one wonders why he does not write it down—make a book of it. "That's just the reason!" says he. "Words, words, words! Talk, talk, talk! There is too

much of that already, too many books, too many terms and technicalities. Pupils are often so confused by them that they do not know where they are, or what they are striving for—nevertheless I'll get it down in book form some day.

"Tone placing—tone placement—do you know what it means? Can you picture it to yourself? No. But you have probably heard it dozens, hundreds of times."

I acknowledged that I had.

"But you never really knew what it meant, did you?" asked Mr. Griffith, stopping in his restless pacing back and forth of his studio and searching me with his penetrating, piercing eyes. I acknowledged that I did not.

"Of course not," he said. "How should you? How can tone be placed? Placed where? Can tone be detached from where it starts? Just because you feel vibrations in mouth, head, in fact throughout the whole body, while singing should prove to singers the senseless idea of picking out some spot above the singing instrument to shoot at. There never was a singer and there never will be a singer who can sing with anything but breath and vocal chords, nor was there ever a singer who could move his vocal chords up between his eyes or produce vocal tone without the action of the above two agencies; then why strive to imagine something that is absolutely false, in the effort to find that which is true?"

"Yes," I objected. "But isn't that idea of tone placing just a phrase singers use to mean something else?"

"Just a term?" said Mr. Griffith. "Suppose it is, what then? Isn't that all the worse? It ought to mean something. It ought to mean exactly what it says. There ought not to be any terms which mean things they do not seem to mean. That is just how pupils are led away from simple facts and persuaded into doing all sorts of things which cause strain and injury. If you talk to a pupil about placing the tone, what is the pupil going to do? To try to place the tone, of course, and that effort at placing will be made by stretching and straining in the vain attempt to detach tone from where it becomes tone, and thus the singing instrument oftentimes is made a thing with which to battle."

Mr. Griffith walked to the end of the studio and back, and then stopped before me and again confronted me with a question. "Do you know what a cause is?" I wondered what he was getting at, but before I could answer he went on. "Cause. Well, I'll tell you what the dictionary says it is. Cause: The power or efficient agent producing anything. . . . What is tone, cause or effect? Effect. . . . What is an effect? A result or product of some cause or agency—a consequence. Tone is an effect, it is the result of an action, the action of breath and vocal chords. Correct breathing is constitutional; by constitutional I mean that

### HOW THEY LOOKED THEN—



Dover Street Studios

MR. AND MRS. YEATMAN GRIFFITH

as they appeared in their joint recitals in London, 1910-11.

trained, in accordance with simple facts, that it becomes an obedient servant.

"There is that little word 'relaxation.' You've heard it, I suppose?"

"I certainly have," I said.

"Relaxation, flaccidity. A fine pair of twins. What is flaccidity? Flabby. A mental endeavor to collapse physically. And relaxation? A mental endeavor to let go physically and still maintain."

"Wait!" I said. "Hold on! That doesn't mean anything."

Mr. Griffith grinned. "That got under your skin, did it? Of course, it doesn't mean anything. How is it possible to do anything requiring muscle without flexing the muscles? The terms are absolutely contradictory."

"You won't get much relaxation this summer," I remarked.

At that he laughed. He knew very well what I meant, for, as was announced recently in the MUSICAL COURIER, owing to the colossal success of the Yeatman Griffith summer vocal master classes in Los Angeles, California, and Portland, Oregon, last season, Manager L. E. Behymer (for Los Angeles) and Otto Wedemeyer (for Portland) announce the return of this internationally celebrated vocal master. His success was of such a sensational nature last summer, due to the remarkable results accomplished through actual demonstration classes, that, even before leaving, the petitions which had been circulated were so emphatic and flattering in their appeal that Mr. Griffith consented to return. He will consequently be in Los Angeles from June 25 to August 6, and in Portland from August 12 to September 9.

The master classes of Yeatman Griffith, which he established in London in 1912, have attracted nation-wide attention, his success in massing his pupils and in securing the best results for the individual being the stroke of genius. The class work is constructive and in the mingling of personalities and the problems which arise, Mr. Griffith finds his greatest inspiration where every detail becomes a practical matter and not a speculation. The teachers who form many of these classes find solutions in the most practical manner of their problems, and through this the general music life is tremendously improved. A large number of artists, teachers and students from all parts of the country are enrolled for the season in Los Angeles and Portland, some going with Mr. Griffith after a winter in the New York studios. These represent some of the most successful teachers from the South, East, West and North. Some followed him to the East after his master classes last summer. The work that these teachers will do in their own fields when they return will be tremendously improved. This is a huge field for musical labors and the presence of such a skilled workman, and an inspiration to others and a power for the elevation of his profession, as Yeatman Griffith, cannot be over-estimated.

The Yeatman Griffith New York studios are the meeting place of artists from all over the world, for not only do eminent singers and teachers seek the advice of this master, but also successful debuts of young artists are made every season both in opera and concert. The New York studios will remain open during the summer in charge of the assistant teacher, Euphemia Blunt, Mr. Griffith returning October 1.

F. P.

### Marie Miller's Pupils in Demand

Many of the harpists from Marie Miller's studio have filled engagements in and around New York recently. On April 5, fifteen of her pupils were present at an informal recital at her studio at the Hotel Ansonia, New York. Those who participated in the program were: Marjorie Frank, Rita Vose, Helen Franc, Bernard Mather, Waldemar Gatz, Leona Burgess, Vera LaMisha, Alexander Gardner, Katherine Herald and Norma Stedman.

Rita Vose played a group of harp solos at the Pen and Brush Club on April 12 and 14. Mildred Persons is playing special harp music at the performances of the Ancient Mariner given by the Provincetown Players. On April 15, Frances Keeney gave a group of harp solos at a musicale at the Studio Club, and on Easter Sunday she played in Jersey City. Dorothy Kay Miller and Leona Burgess played in New York churches on Easter Sunday.

Eleanor Collier has played before several clubs in San Antonio following her appearance with Miss Miller there in March. She will continue her studies with Marie Miller in Paris this summer.

Alexander Gardner and Katherine Herald each played harp solos at a recital at Mrs. Dow's School at Briarcliff recently, where Miss Miller is instructor of harp.

### Florence Leonard to Teach in Ogunquit

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one uses everything that is brought to bear upon breathing. The intake of a singing breath and its control by means of the knowledge of how to start a vowel sound in its purity so that every atom of breath may be converted into singing tone, is the foundation of pure production. Wherein then lies the mystery, I ask?

"Singing, since that is the one branch of the musical art the mechanism of which is provided by nature, should be more simple and spontaneous rather than more complicated and obscure than the other branches. The trouble is, that though nature gives the singer his instrument, her generosity does not extend so far as to give him that simple means of control which is the basis of the art of other executant musicians; she does not permit the visual observation of the vocal instrument in operation. The aspiring pianist can actually see the mechanism with which he works, and his mentor can visibly illustrate right and wrong.

"In the beginning of the study of singing"—thus Mr. Griffith states his creed—"one should make sure that the teacher will aim not at the production of effects, but rather at the development of a correct and normal manner of using the vocal organ; for without a firm technical foundation no singer is free to produce truly excellent effects. Great singing is a manifestation of intelligence; the instrument with which he sings is the vehicle by which a singer's intelligence is expressed, and if the vehicle is incorrectly used the results will be sadly lacking. But no restrictions will hamper the singer's intelligence if the instrument is so



# THELMA GIVEN

## *The Rhapsodist of the Violin*

"Thelma Given has no trouble in making secure her position as one of the leading players of her sex."—*Frank H. Warren, New York Evening World, Feb., 1924.*

"Playing with a wonderful tenderness that marks her as a woman, but with all the strength of a master of her instrument, Thelma Given entertained 4,000. In the Vitali 'Chaconne' she carried her audience through all the nobleness of old Italy. César Franck's colorful sonata carried much more than mere technique. All the mysticism of the Orient was expressed in her playing of 'The Song of India.' She seemed to bring the odor of spring flowers to her audience. Mendelssohn's 'On Wings of Song' was played with poetic beauty."—*Omaha World-Herald, March 12, 1924.*

"It was delightful to listen to one who is thoroughly worthy to take a place with that galaxy of great artists who have been developed by the grand old man of the violin. Before many bars of the Vitali 'Chaconne' had been played one realized that Thelma Given would in no wise tarnish the Auer tradition. Virile, strong bowing, fine flexibility, and breadth and depth of tone were the outstanding characteristics, plus that vital quality which is usually only found in the leading masculine virtuosos. Thelma Given is an artist of high achievement."—*Pueblo Star-Journal, March 6, 1924.*

"Each of the three concerts of this season has been received by its audience with a degree of warmth and enthusiastic favor never before exhibited in Laramie, but last night's gathering was without doubt the most delighted of them all. Thelma Given has her audience won before she draws her bow across the strings. She has a most attractive personality that at once makes friends. And how she plays—with a big, magnificent tone, rich and warm and expressive! Miss Given is a master of violin technique, but with it all and through all there is in addition that gorgeous tone that warms one's heart and drew forth tumultuous applause."—*Laramie Republican-Boomerang, March 8, 1924.*

"Thelma Given gave a performance which displayed her true musicianship and finish. The César Franck Sonata was a beautiful performance from the finely wistful announcement of the opening theme to the last movement. Miss Given played as though she were especially fond of the work. Attractive as a person, combining youth and modesty with real appreciation of the music she interpreted, the concert was truly satisfying."—*Denver Post, March 4, 1924.*

"Youth, natural gifts, exceptional training and a winsome personality all add to the power of Thelma Given's influence with her audience. While yet in her twenties, she has a technic that many a veteran of the bow might well envy. To this she adds a poetic and artistic temperament that is demonstrative of a remarkable inheritance,



*Photo by Arnold Genthe*

and an intellectual grasp that is only the possession of the unusual soul. One would go far to find in any youthful virtuoso a deeper sense of poetic delicacy than she demonstrated, a finer appreciation of tone color or a broader and more thorough technic."—*Salt Lake Tribune, March 4, 1924.*

"Thelma Given played irreproachably, depicting the theme of each selection vividly. She was poetic, vital and well poised. She interpreted the finer passages with a charming delicacy and her fingering and bowing were faultless. Miss Given has the high intellectuality of a great artist and she plays impressively and with unabated vigor. The applause given her was a personal expression as well as an appreciation of her superb art."—*Galesburg Evening Mail, Feb. 26, 1924.*

"The great artist made a splendid impression in her first concert here. She has a great talent, of that there can be no doubt. Her technical equipment is well grounded and she has a tone of excellent quality, full and resonant. She is a violinist of musical taste and combines it with an engaging personality. The outstanding feature of the concert was the Sonata by César Franck, in which she showed her technic and clean, incisive tone to great advantage. Her entire program was difficult and her interpretations of the compositions of the great masters show her to be a finished artist."—*Pottstown News, Dec. 14, 1923.*

"Playing with exquisite delicacy of tone through Vitali's 'Chaconne,' she gradually won her audience to her and before she was allowed to leave after each of her three groups she was prevailed upon to play encores. Carried forward into the plaintiveness of parts of Mendelssohn's 'On Wings of Song,' her playing seemed to draw the audience to a point of soberness, the intensity of which was relieved only by the Norwegian dances with which she concluded her program. The second of these lifted her audience from the sadness which her mastery had put upon them and drew from them approval of such sincerity that it brooked no interference except by encores."—*Springfield Union, Nov. 26, 1923.*

"Miss Given impresses her audience with her simplicity of manner and dress. Her appearance is enhanced by personal charm and grace. The ease with which she handled her instrument lent atmosphere to her stage presence. She had a vivacity which harmonized with the execution of her numbers. The program was admirably selected to display her remarkable agility of finger movement, technique and tone color. The success of Miss Given's performance was evidenced by the enthusiasm with which she was received by the large audience. This was her third appearance in Lewisburg."—*Lewisburg Post, Nov. 13, 1923.*

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## HAS THE TEACHER OF SINGING ANY DEFENSE?

By William A. C. Zerffi

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In the MUSICAL COURIER of May 1 was published an article by George E. Shea, entitled A Defense of the Teacher of Singing, in which he has endeavored to show that Dr. Irving Wilson Voorhees has been unnecessarily harsh in his denunciation of the teacher of singing, and would have us believe that the "conscientious vocal teacher (of which he assures us there are many) is himself a student, a reader of much that pertains to his specialty, a seeker after truth, and a person of a certain education, and, as such, awake to the progress of science."

The writer, having for many years been keenly interested in the matter of bringing about a closer co-operation of the teacher of singing with the throat specialist, and further to encourage the study of the anatomy, physiology and pathology of the nose and throat among singing teachers, is particularly interested in the viewpoints presented, regretting, however, that there is so little evidence of agreement to be found. If we assume that the conscientious throat specialist and the conscientious teacher of singing have no other motive in view than the improvement of conditions for the vocal student, and that both are equally desirous of helping the latter to reach his goal, then agreement, certainly not disagreement, should result.

Dr. Voorhees makes a strong plea for an early examination of the vocal student by a competent physician, the theoretical soundness of which is admitted by Mr. Shea. The latter, however, cites various obstacles in the way of putting such a plan into practice, these being "the student does not think it necessary," or he may feel like other good citizens that "you go to a doctor to find out that you are ill," or "the student fears the risk in the choice of a throat specialist as well as the danger of ill-advised operations." If the teacher be acting as "guide, counsellor, and friend," he would surely be able to exert sufficient influence with the pupil to lead him to see the error of such a stand, and would also not be likely to recommend a surgeon who was in the habit of performing "ill-advised operations."

Mr. Shea suggests that the teacher has "reasonably definite working ideas about the structure of the body, its organs and their functions." If this is so, why would it not be possible for him to go a step farther and acquire definite working ideas regarding the structure and function of the vocal organ? With this in his possession he would be able to make the early examination himself and would not find it necessary to advise consultation with a specialist unless comparatively certain that surgical intervention or medical treatment were unavoidable. As regards faulty and unsuccessful operations, that there are many of these to be found is true enough, but the balance is certainly in favor of the many successful ones performed. While the question of expense is no doubt frequently an acute one, with present day clinical facilities, and the fact that a surgeon is seldom, if ever, unwilling to take the patient's financial status into consideration, this should not prove to be an insurmountable difficulty. When Mr. Shea states that "turbinate, septums, adenoids, crossed arytenoids, etc., are the special business of the laryngologist," the writer must register an absolute disagreement with such a viewpoint. The diagnosis of the commoner forms of diseased conditions of the above is a comparatively simple matter and is emphatically within the province of the teacher of singing. As regards the crossed arytenoids, as this condition is the direct result of an unmerciful forcing of the voice, its very existence is in itself an indictment against vocal methods in general and particularly those which persistently refuse to take the actual physical structure of the vocal organ into consideration.

Mr. Shea asserts that "the frequently maligned teacher of singing is not a specialist in voice development and artistic musical development only; he cannot be merely

that." Unfortunately for the vocal student it often appears as if he were everything but a specialist in voice development. He may possess a fine vocal organ, know how to sing himself, be a good musician, a fine accompanist, etc., but despite this be utterly incapable of giving an accurate diagnosis of the actual difficulties in the matter of production with which the student is wrestling. The writer in his student days had a bitter experience with various earnest and sincere teachers, fine musicians and successful singers, but who, following the traditions of their profession, were ignorant of just those things which they should have known. That such conditions exist today can easily be proven, and testimony can be secured at any time. In fact, the writer has evidence that two of the best known teachers in this country not only failed to recognize the existence of paralysis of the thyro-arytenoid muscles in a young girl, but both accepted her as a pupil, and one even went the length of assuring her that he could "make an artist of her!"

If the laryngologist is found to be out of sympathy with vocal teachers in general, is it not possible and probable that he has valid reasons for such an attitude? Does he not all too frequently find so absolute a condition of ignorance regarding the very simplest facts of laryngology as to make a common meeting-ground out of the question? And without the existence of this, what possible chance is there that a satisfactory interchange of knowledge can take place? Further, to expect that a scientifically trained man, such as a doctor must of necessity be, will ever be induced to learn the absurd and mystifying terminology employed by some singing teachers, is unreasonable, and it becomes the duty of the teacher to make himself familiar with the terminology and scientific mode of procedure which medical men employ.

The writer can look back over a period of many years and say that almost without exception he has experienced nothing but courtesy and co-operation from the medical profession, and often the expression of a genuine feeling of regret that there seems to be so little desire on the part of the teacher of singing to acquaint himself with the facts of the matter. If singing teachers are men of education and have the ability to study, why should they not be as familiar with the structure of the throat, its actions, reactions, and varying conditions, as they are with the notes and traditions of the songs and arias they are teaching? After all, the larynx is the organ which produces the voice, and all the arguments which may be offered to the contrary cannot detract one whit from the validity of this fact.

Mr. Shea speaks of the teacher who is "true to himself and loves and honors his profession." Can a teacher be true to himself and love and honor his profession who has not made himself familiar with every possible detail of this profession, and thus does not need to resent an attack upon his principles and practices, no matter by whom this may be made?

### Paul Althouse Discusses Jazz

"What's so awful about jazz," Paul Althouse asked recently. "For the life of me I can't understand where it got its black eye—except perhaps that at first it was associated with cheap dance halls. All the really important modern composers (as far as my knowledge goes) are willing to admit the originality and expressiveness of jazz, but when I told a club woman in a western city that I preferred 'Japanese Sand Man' to most of Mendelssohn she looked as shocked as if I had told her a risqué story. I like it. It isn't very important, but it's pretty and its dance rhythms are unexcelled for amusement, if not for mental improvement. Anyone who thinks popular music hasn't improved

greatly had better stop and ponder a moment. 'I Love You' isn't quite so funny as 'When the Harvest Days Are Over, Jessie, Dear,' but it certainly is vastly better music."

### Birdice Blye's Successes

Birdice Blye, the pianist, and Birdice Blye, the rose, are both great favorites. In the latest catalog of Conard & Jones, the well known Pennsylvania florists, who paid Miss Blye the compliment of naming an everblooming rose in her honor, they state that the Birdice Blye rose has proved so very popular and the demand for it has been so great that for a time they were unable to fill all the orders and their patrons "clamored for more." Enthusiastic testimonials are sent to them from all parts of the country as to the great beauties of the rose. In the South and on the Pacific Coast this rose blooms almost constantly the entire year.

Miss Blye continues to win success, and next season she will again give piano recitals from coast to coast, many engagements having already been made. She has received many beautiful letters of appreciation from all over the United States and Europe, many of them from well known persons, all telling her what an inspiration her recitals are to them. The enthusiasm expressed by presidents of music



Moffett photo

BIRDICE BLYE

clubs and universities, and the many return engagements she fills, attest her popularity. She has appeared six to eight times before many of the leading universities and music clubs.

### Freemantel's Recitals "A Service to Music"

It is seldom that one finds a prominent artist content to devote his efforts to what he believes to be "a service to music," but that is just what Frederic Freemantel is doing, for during the next few seasons he will be heard in the recitals of Beethoven songs that he has recently brought again to the light of the musical world. Several of the country's leading journals speak of these recitals as one of the most outstanding events of the past musical season. It is doing a great musical service to all serious musicians and students for Freemantel to sing these songs at all, but he has found them so interesting, both to himself and to his audiences, that his manager, Daniel Mayer, expects that Freemantel will be kept busy singing exclusively Beethoven songs for the next few years. These songs have proved so surprising to his audiences everywhere, by being so melodic and singable, and it is generally recognized by musicians that they give a deeper insight into a part of Beethoven's life and works that has been overlooked until now. Freemantel has also found out through his research work that Beethoven meant these songs to be taken seriously, because they were all written in the same inspirational way as his greater compositions. Freemantel is reaping his reward for this "service to music" and for his initiative and faithfulness to his ideal. The requests for the recitals are coming into the Daniel Mayer office from all parts of the country. The uniqueness of the recitals appeal to the local managers as these enterprising outposts of musical culture want something out of the ordinary. The artistry displayed by Freemantel more than satisfies the demand for clean and wholesome entertainment in the school and colleges of the country. The musical clubs, too, heartily commend Freemantel for singing the entire program in English. S. J.

### Leonard Pupil Gives Brilliant Performance

Christine Doggett Haskell, artist pupil of Florence Leonard, gave a musically performance of Liszt's E flat concerto before the Music Study Club at Bryn Mawr, Pa., on Thursday evening, May 1. This young artist, with her sensitive, finely-shaded, singing tone, her brilliant technic and dramatic temperament, should soon be winning professional laurels.

### May Peterson Entertained in Amarillo

The Philharmonic Club, of Amarillo, Tex., entertained with a tea in honor of May Peterson during the distinguished soprano's recent visit there when she sang in recital under the auspices of the Rotary Club. Miss Peterson has been an honorary member of the club since her previous appearance there.

### Leonard Liebbling's Radio Talk

To open Music Week, Leonard Liebbling, editor-in-chief of the MUSICAL COURIER, gave a ten-minute radio talk on music on May 5 at Station WOR, in Newark, N. J.

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**Otto Kinkeldey Active at Cornell**

Otto Kinkeldey, until last year the Chief of the Music Division of the New York Public Library and now head of the music department of Cornell University and organist and choir director as well, has the kindness to send the *MUSICAL COURIER* a program of the Vesper Service given at the Sage Chapel on April 20. Mr. Kinkeldey has a choir of fourteen sopranos, fourteen altos, nine tenors and eleven basses—forty-eight in all—and with this organization he gave on this occasion a program of ancient and modern music that must have been of the highest interest and delight to those who had the pleasure and privilege of hearing it. The program in full follows: Organ prelude, *Erstanden ist der heil'ge Christ*, Bach; *Victimae paschali laudes* (Easter Sequence of the 11th Century) ascribed to Wipo, the chaplain of the Emperor Henry III; *Angelus autem Domini*, F. Anerio (1560-1614); *O filii et filiae* (17th Century French); *Now Christ the Lord Is Risen on High* (16th Century); *Christus, der ist mein Leben*, J. M. Bach; *Light's Glittering Morn Bedecks the Sky*, Horatio Parker; organ postlude, offertory on *O Filii*, A. Guilman.

To be brought into contact with such music, rendered according to the traditions of which Mr. Kinkeldey has unusually complete knowledge, is a benefit to Cornell students that cannot be overestimated.

**Guilmant School's Twenty-fifth Anniversary**

The twenty-fifth anniversary of the establishment of the Guilman Organ School, New York, by Dr. William C.

Carl, its sole director ever since, will be observed on Monday evening, June 2, at 8 o'clock, at the First Presbyterian Church, with a program of Guilman compositions played by Dr. Carl and some of his pupils. In connection with the anniversary Dr. Carl will hold a large reception the following day at the Waldorf-Astoria Hotel.

**Reading Choral Society in Final Concert**

The final concert for the season of the Reading Choral Society will be given in the Strand Theater, Reading, Pa., on Tuesday evening, May 27. The program will consist of Dvorak's *Te Deum* and Brahms' *Requiem*, together with several orchestral numbers. The soloists will be Fred Patton, bass, and Olive Marshall, soprano, both of New York City. The chorus numbers 175 singers and will be assisted by an orchestra of forty men from the Philadelphia Orchestra. N. Lindsay Norden will conduct.

**New York to Hear Landowska Frequently**

Wanda Landowska, whose recital appearances in New York this season were limited to one Aeolian Hall concert, is planning a series of three recitals in New York for next season. Mme. Landowska will play both the harpsichord and the piano at these concerts, and will give a comprehensive cycle of the old music which she has made her specialty. Her orchestral engagements for next season include appearances with the Philharmonic, St. Louis and Cincinnati Symphony orchestras.

**Fitziu and Thomas in Recital**

On May 6, Anna Fitziu, soprano, and John Charles Thomas, baritone, appeared with the Arion Singing Society at the Empress Theater, Danbury, Conn., before a capacity audience. Mr. Thomas left immediately after the concert for Syracuse, where he appeared on the evening of May 7 and on the afternoon of May 8 at the State Fair Coliseum, where the Syracuse Music Festival was held.

**Rodgers Wins Praise in Ninth Symphony**

Ruth Rodgers scored a great success recently in Buffalo, when she appeared as soloist in Beethoven's Ninth Symphony, given by the Detroit Symphony Orchestra under Ossip Gabrilowitsch. This was her third appearance with the Detroit organization in this work, and the Buffalo Express remarked that "in Miss Rodgers, a newcomer to Buffalo, was heard a soprano of beautiful crystal quality."

**Vera Schwarz to Create Strauss Role**

Vera Schwarz, the well known Berlin soprano, has been especially engaged by Richard Strauss for a series of appearances at the Vienna State Opera in October, when she will create the principal role in his new opera, *Intermezzo*.

**Teachers Endorse Silberta Songs**

Among the teachers who are using Rhea Silberta's songs in their studios are: Cesare Sturani, Dr. Marafioti, Ada Soder-Hueck and Yeatman Griffith.

ELEVENTH SEASON

1924-1925

# Detroit Symphony Orchestra



OSSIP GABRILOWITSCH  
Conductor



VICTOR KOLAR  
Assistant Conductor

Maintained by the Detroit Symphony Society  
WILLIAM H. MURPHY, President

*"An extraordinarily sensitive and beautiful instrument."*—Bruno Walter

**SOME PRESS COMMENTS**

"The Detroit Orchestra is a good Orchestra by all the tests that one can think up to apply. The tone and balance of the various choirs are good, particularly in the strings and horns. The first violins have fine tone, generally good intonation and ample volume, and the seconds are almost as good as the firsts. The principal wind players are well above the average, conspicuously so in the case of the first clarinet and first horn. The brasses are well blended in tone and play with admirable discretion.

"The playing of the men shows unusual surety and finish. Mr. Gabrilowitsch must be an excellent drill master."

Deems Taylor, NEW YORK WORLD, February 22, 1923.

"Mr. Gabrilowitsch's accomplishments with the Detroit Orchestra in the comparatively brief period that he has guided it have been among the most astonishing, as well as the most widely blazoned, events of recent musical history. He has welded his instruments into a unity of tonal beauty and has steadily guided it toward his own individual ideas of interpretation. His program last night interestingly revealed the flexibility of this orchestra; its adaptability to unusual requirements and its success in playing music of atmospheric coloring. Real virtuosity among its individuals is rather more apparent in such picturesque numbers as Saint-Saens's 'Le Rouet D'Omphale,' with its masses of orchestral detail and in the whimsical 'L'Apprenti Sorcier' of Dukas, with its weird succession of musical symbols, than in the symphonies the capable performances of which one takes more or less as a

matter of course. Mr. Gabrilowitsch placed contrasting musical gems in interesting juxtaposition last night, to provide a program well away from the beaten path."

Harvey W. Southgate, ROCHESTER HERALD, February 14, 1924.

"The concert last night once more served to show that the Detroit Symphony has reached a point in its development where it merits recognition as a notably fine orchestra. Among its outstanding qualities are the tonal balance of the various choirs and the conspicuous excellence of the first violins, which achieve a beautifully suave tone of ample volume."

A. J. Warner, ROCHESTER TIMES UNION, February 14, 1924.

"Mr. Gabrilowitsch and his players gave an interpretation of most sympathetic order of the gripping Tchaikowsky music, tonally beautiful and smooth, the poetic passages being played with impressive feeling and the climaxes rising to heights of passionate intensity. Splendidly proportioned, also, was the background for the various orchestral solos, notably the horn solo of the andante, and the ensuing duet of horns and oboe. The audience responded at once to the beauty and nobility of the orchestral work, and at the close of every movement bore enthusiastic testimony to its appreciation of the magnetic conductor and his skilled performers."

Mary M. Howard, BUFFALO EXPRESS, October 31, 1923.

"Aside from the beautiful music produced by the Detroit Symphony Orchestra, the two performances here emphasized the value of magnetism in direction. Ossip Gabrilowitsch carries the niceties of rehearsal development before his audiences. With players so well trained in their parts that at times some of the members of the orchestra could be observed taking all their cues from their leader and none from a printed score, Gabrilowitsch picked his shadings of tone with an individual appeal to each instrument or group of instruments with elaborate detail. His face, the thrust of the clenched fists, the level waves of his baton in the passages of singing melody all played their part in the success of the concerts. There seemed little doubt that the glimpse of the sight can prepare the ear for a beauty on its way to the brain, and the hearing appreciate the advance warning."

Aloysius Coll, PITTSBURGH GAZETTE TIMES, November 25, 1923.

"Of Mr. Gabrilowitsch as a conductor what has been said about him as a pianist might well be repeated. He is very painstaking, excusing nothing which savors of the slipshod; working out every effect, inspiring his men to their utmost endeavor. In a symphony as spectacular as the Tchaikowsky fifth, exaggeration is easy, but Mr. Gabrilowitsch is careful to avoid it, while at the same time taking full advantage of the opportunities which are constantly put before him by the composer. His conducting is forceful, yet dignified, impressive and authoritative."

GRAND RAPIDS HERALD, November 27, 1923.

**A FEW OPEN DATES FOR 1924-1925**

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WILLIAM E. WALTER, Manager

Orchestra Hall, Detroit, Michigan

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## MEMPHIS AUDIENCES HEAR SAN CARLO OPERA COMPANY

Five Operas Heard in Three Days—Louise Bowen and Joe Carr Leroy Soloists with Symphony Orchestra—Gigli Appears in Second Concert—Other News

Memphis, Tenn., April 2.—The opening performance of the San Carlo Opera Company was a fine presentation of Carmen, with Alice Gentle in the title role, the evening of March 3, at the Lyric Theater. This was Miss Gentle's second appearance in Memphis, her first visit being with the Scotti Opera Company in 1922, when she made many warm friends. Her portrayal of Carmen was thoroughly delightful, vocally and histrionically. Manuel Salazar, as Don Jose, was pleasing, especially in his singing with Louise Taylor, who as Micaela made a decided impression. Mario Valle as the Toreador was much applauded. Others in the cast gave splendid accounts of themselves. The incidental dances were by Mlle. Shermont, assisted by Miles, Bennett and Chapman. Carlo Peroni was the able conductor and received an ovation. The choral work was fine and added much to the performance.

The Lyric Theater was crowded the night of March 4 to hear Rigoletto, with Mario Basiola in the role of the court jester. The part was splendidly interpreted, both in acting and singing. Consuelo Escobar was Gilda; Gaetano Tommasini, the Duke; Stella De Mette, Maddalena; Natale Cervi, Monterone; Pietro De Biasi, Sparafucile; Antonio Canova, Conte Di Ceprano, and Francis Morosini, Contessa Di Ceprano. Carlo Peroni conducted and again received a warm welcome.

Il Trovatore was chosen as the closing attraction for the short but successful opera season in Memphis. Stella De Mette was delightful as Azucena, the other roles being sung by Gaetano Tommasini, Bianca Saroya, Mario Basiola, Pietro De Biasi, Alice Homer and Francesco Curci. Mr. Peroni and his orchestra did the usual fine work.

Faust and Hansel and Gretel, the latter a special school matinee, were given March 3 and 4 in the afternoons. Owing to illness, Louise Taylor could not appear as Marguerite, and Mary Fabian came to the rescue. The special matinee for school children, Hansel and Gretel, with Mary Fabian as Gretel and Anita Klinova as Hansel, was a delight, and heard by an audience that taxed the capacity of the theater.

The Memphis Civic Music League, chartered by the State of Tennessee, under whose auspices Memphians have enjoyed this season of opera, is composed of twenty-four public spirited men, headed by Ed. D. Barrow, who has given much of his time and energy to making it one of the most artistic and successful musical treats ever given here. Mr. Barrow has been assisted by C. A. Pinson, acting treasurer.

### SYMPHONY ORCHESTRA HEARD.

The auditorium of the Goodwyn Institute was packed and hundreds were turned away while others were compelled to stand when the Municipal Symphony Orchestra, assisted by Joe Carr Leroy, pianist, and Louise Bowen, soprano, gave the second of the Sunday afternoon recitals, sponsored by the Chamber of Commerce Music Committee, Dr. A. B. Williams, chairman. Opening with an overture, Freischütz, Weber, followed by Serenade Roccoco, Meyer Helmund; Aubade Printaniere, La Combe, and Suite Ballet Russe, Lai-geni—the reading of each was beautiful. The MacDowell concerto in D minor, played by Joe Carr Leroy, was one of beauty. Mrs. Leroy's artistic and finished presentation won praise from the audience. The orchestra, under Mr. Henkel, gave excellent support in this number. Louise Bowen, who has recently returned from New York after a year's study with Oscar Saenger, was the soprano soloist for the afternoon. An aria, La Wally, Catalini, and two charming songs by Taubert and Tosti, with piano accompaniment by Enoch Walton, were admirably suited to the singer, and an encore was necessary in response to the prolonged applause. Ballatella, from I Pagliacci, was given a delightful interpretation, with orchestral accompaniment. This program is one of the

best given by the orchestra, and Mr. Henkel, director, is to be congratulated upon the results obtained in so short a time.

### GIGLI WITH BEETHOVEN CLUB.

Beniamino Gigli, tenor, and Helen Hobson, soprano, needed no introduction when they returned for the second time under the auspices of the Beethoven Club. From the opening number, an aria from Tosca, until the closing, from Rigoletto, the audience was spellbound, demanding encores after each number, which Mr. Gigli generously gave. Two groups were rendered by him, consisting of numbers by Donaudy, Gluck, Mascagni, Lalo and Buzzi-Peccia. Miss Hobson sang one group and an aria from Herodiade. The final number from Rigoletto was followed by an encore, and so insistent was the applause that Mr. Gigli came back with Miss Hobson and they sang a duet from Cavalleria Rusticana. Vito Carnevali was the excellent accompanist. This was the last attraction on the Beethoven Club's course for the season and was greeted by a capacity audience.

### NOTES.

Harry Bruton, lyric tenor, head of the voice department of the Memphis Conservatory of Music, arranged an interesting program for one of the sacred concerts at the Goodwyn Institute, which are being sponsored by the music committee of the Chamber of Commerce, Dr. A. B. Williams, chairman. Mr. Bruton was the soloist, assisted by Harry Kohn, violinist, and Mrs. Arthur Bower, accompanist.

The new home of the Beethoven Club in Waldran boulevard is proving a strong impetus to the activities of the members, numerous social affairs and musicale teas being given each week. The regular monthly club meeting was held Wednesday morning, when Mrs. J. F. Hill, president, presided over one of the largest meetings of the season. Fine reports were made by the different chairmen. One of the most gratifying was that of Mrs. Ira Bradley, chairman of the most gratifying was that of Mrs. Ira Bradley, chairman of the house committee, who announced many gifts to the club home, the most interesting being a grand piano, presented by the Witzmann-Stuber Piano Company.

A series of evening musicales are being given in the studios of the Worden-Jefferson School of Music in the Woman's Building.

Maude Moreland, soprano, has returned from Holly Grove, Ark., and Tunica, Miss., where she gave two recitals, assisted by Lee Mixon, baritone, and Elizabeth Harrington, pianist.

Theodor Bohlmann delighted an interested group of music lovers Wednesday afternoon, when he gave the second of the series of music talks on the cycle of Wagner's Ring dramas at the Bohlmann School of Music. J. V. D.

### Beethoven Club of Staten Island Meets

The Beethoven Club of Staten Island, a rapidly growing organization of which Mary Wildermann is founder and president, held its twenty-eighth meeting April 24. An excellent program was rendered by Mabelle Swett, Mrs. William I. Flake, Jr., Hedwig Schacht, Jeannette Tisnee, pianists, and George Grasser, violinist. The nocturne and polonaise followed an interesting talk by Miss Wildermann. It was intelligently illustrated in the solos rendered. A public musicale and social will be given June 6, when visiting artists will give part of the program. Since the founding of this fine organization, the Beethoven Club String Quartet—Otto Siebert, first violin; George Grasser, second violin; Clifford Chapin, viola, and I. C. J. Cooper, cellist—has been formed. The last meeting of the season, to be held the end of June, will be devoted entirely to music by Beethoven, and the members are preparing to render one of the finest programs thus far given.

### Saenger Pupils Give Recital

Dorothy Branthoover, soprano, artist-pupil of Oscar Saenger, well known vocal teacher, was heard in recital at the Wurlitzer Auditorium on May 6. To the intense disappointment of the audience Miss Branthoover's program

was considerably cut, as, owing to an attack of tonsillitis, the young artist was forced to curtail her renditions. Beginning with two arias from Le Nozze di Figaro, of Mozart, she offered two delightful numbers by Ruth Rapoport, Why Art Thou Silent, and Carita. Romance and Green, by Debussy, concluded the all too short performance with an encore, Hageman's Do Not Go, My Love. Despite her illness, Miss Branthoover's voice was delightful and her interpretations of the various selections were sincerely portrayed. The audience was generous with its applause and displayed keen disappointment in not hearing more.

To make up for the omissions, Ethel Hottinger, another pupil of Mr. Saenger who has been heard here before in his opera class recitals, gave several groups. Among her offerings appeared Charles Wakefield Cadman's Song of the Robin Woman, from Shanewis; two Russian folk songs arranged by Zimbalist; an aria from the French opera, Paul and Virginia, and Henschel's exquisite Morning Hymn. The audience seemed no less enthusiastic over her performance, delighting in the splendid vocal ability and richness of tone displayed by her.

### SCHNITZER REPRESENTS MUSIC AT JEFFERSON MEMORIAL EXERCISES

The music world paid homage to Thomas Jefferson in an unusual way at the Jefferson Birthday Exercises held on April 12, at Charlottesville, Va. The musical fraternity was represented by Germaine Schnitzer, the eminent pianist, who made the pilgrimage to Monticello, Jefferson's home, from New York, accompanied by fifty school children chosen as prize winners in a great composition contest held by the Board of Education of the city of New York, in aid of the movement to buy Jefferson's home and establish it as a national memorial and patriotic shrine. In this official party, Mme. Schnitzer was accompanied by Mr. and Mrs. David Ansbacher of New York. Mr. Ansbacher is a leading chemical manufacturer who contributed the entire cost of taking these fifty children on this historic pilgrimage so they might learn, at first-hand, this great lesson of Americanism.

Mme. Schnitzer was also accompanied by Stuart G. Gibboney, president of the Thomas Jefferson Memorial Foundation; Manny Strauss, assistant national chairman of the Jefferson campaign; Alfred N. Barrett, former Public Service Commissioner of New York; and a number of other notables.

Mme. Schnitzer's own concert grand Chickering piano was taken up the mountainside from Charlottesville to the top of the little mountain on which Jefferson built his beautiful home and which he called Monticello.

The audience was composed of special representatives and Jefferson pilgrims who had come from all sections of the country to take part in the exercises. Among those present were: Dr. Alderman, president of the University of Virginia; and members of the faculty of the University of Virginia; the entire official staff of the Governor of Virginia including Col. Hiram Smith and Colonels Disney and Saunders; Mr. Parke, dean of Richmond; Judge John W. Wescott, of New Jersey; Mrs. Minnigerode Andrews, of Washington, D. C.; Rose Gouverneur Hoels, a direct descendant of James Monroe; Mrs. E. D. Hotchkiss, president of the Virginia Women's Committee of the Jefferson Foundation; Mr. W. B. Criddle, of Richmond; Theodore Fred Kuper, of New York, and Colonel Thomas Jefferson Randolph, a great great grandson of Jefferson.

The piano was placed on the front portico leading to the house, and the great audience was gathered upon the historic lawn of Monticello. Mme. Schnitzer was introduced to the audience by Governor E. Lee Trinkle of Virginia, and at Mme. Schnitzer's request there was placed next to the piano while she played the well-known music stand which Jefferson carved for himself to hold his music while he played on his Cremona violin. Mme. Schnitzer said, "I want to feel the spirit of Jefferson, the violinist, the lover of the true arts, the great American who gave to us the Declaration of Independence, and the great ideals we love."

Mme. Schnitzer played the March Militaire, by Schubert-Tausig, and some Chopin pieces. At the end of her program, the audience greeted her with an ovation in testimony of the fact that by her brilliant registry, she had brought them back to those days, 100 years ago, when music filled the air around those blue hills of Virginia where our nation was born. J. K.

### Alcock Given Brilliant Reception

Merle Alcock was given a brilliant reception in Richmond, Va., when she gave a recital for the Musicians' Club of Richmond. Helene de Motte declared in the Richmond News Leader: "The recital by Merle Alcock, contralto, proved to be not only one of the most beautiful recitals of the season but one of the most beautiful the Musicians' Club has ever sponsored. Mme. Alcock has everything that gives delight to an audience—a gorgeously opulent voice, even and secure over its whole compass, of great power and used with rare skill, added to which she has a radiant responsiveness and charm of manner and person that at once captivates her hearers."

### Margaret Lyons Moodie in Scotch Songs

Margaret Lyons Moodie is a young Scottish singer, whose lyric soprano voice has charmed many audiences in the leading cities of the United States and Canada during the past two seasons. The general demand for her services for Scottish celebrations has earned for her the title of "Queen of Scottish Song," and wherever she has sung she has elicited warm admiration from the press and the public for her vocal excellence and artistic interpretations. She is planning an extensive tour for 1924-25.

### Cuthbert Sings Bach Passion in Novel Manner

At a recent holiday performance of the Bach Passion According to St. Matthew given at St. Bartholomew's Church of New York City, Frank Cuthbert sang the role of Christus from a small platform behind the organ and considerably above the other singers, who were all visible. A novel effect was thus given by having the voice of Christus come, as it were, from the heavens.

### Audrey Hall Coming to New York

Audrey Hall, a pupil of Professor Auer, now in Miami, Fla., will soon return to New York and expects to play a test record for Thomas A. Edison, Inc., on May 20. It is said that Auer has stated that the child has great talent.



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*"I had studied for years and had never heard a sensible solution for piano movements or a rational system until I met him."*

Summer Session Commences in New York, June 16, 1924



## A SOLUTION OF THE RADIO PROBLEM

By Frank Patterson

There is a good deal of discussion just now of the radio-composer conflict. Composers wish to be paid for the use of their music, claiming that radio reproduction constitutes public performance for profit within the meaning of the law, while the radio broadcasters contend that they in no way conflict with the law in their use of copyright works. There have been court judgments on both sides, and there are several bills now before Congress aiming to regulate the matter.

But this is all very insignificant as a public problem—however important it may appear to broadcasters and composers—compared with the question of the employment of first rate artists in radio concerts. The employment of first rate artists means the employment of paid artists, since first rate artists, with very few exceptions, refuse to give their services free. And the employment of paid artists is absolutely opposed to the principles of the broadcasters, because, as they (perhaps justly) claim, their present profits do not warrant the enormous additional outlay that this would entail.

According to a letter sent out by the National Association of Broadcasters, dated April 25, 1924, there are 536 broadcasting stations in the United States, of which ninety-nine are maintained by educational institutions, twenty-seven by religious organizations, forty-five by newspapers, seventeen by department stores and twenty-two by manufacturers of radio apparatus.

However, this has little to do with our present argument. It does not matter in the least how many broadcasting stations there are, or by whom or for what purpose they are conducted. No owner of a radio receiving set cares one way or the other where the music he listens to comes from. What he does care about is whether it is good music, performed by good artists, and broadcasted in such a manner as to do it reasonable justice both to composer and artist.

But the owners of radio receiving sets are very much upon the horns of a dilemma. Not only are composers complaining at the unauthorized use of their music, but also many first rate artists are refusing to broadcast. (And it is to be remembered that this does not refer only to popular music, jazz, but also includes the operas of Puccini, compositions of Sousa, Victor Herbert, Richard Strauss, and many others—in fact, practically speaking, all living composers.)

Complaints are being received in ever increasing volume from all parts of the country because leading artists are not being used by broadcasters. People—once they get over the stage of playing with their receiving sets by fishing for distance—begin to ask themselves what they are getting out of it. And their answer is a howl that is being heard louder and louder as radio concerts get "worse and worse." The radio people themselves acknowledge that something must be done. With tubes at \$5.00 or more each, and more expense for batteries, people want something for their money besides the thrill of getting some distant station. The thrill of mystery soon wears off and they want something real, regular, dependable, and worth while.

That means just one thing: paid artists. But who is to pay the artists?

Who pays any artist? The audience, of course. Those who buy tickets at the door. No tickets, no concert, that is the rule, and it is a good rule, for it gives the good artists what they deserve by way of remuneration, and it weeds out the poor artists.

And who is to pay the radio artist? Why, the public, of course—the audience, the listeners-in.

That, evidently, can be accomplished in but one way, and one way only. And that way is a tax on tubes. Of course, a few people get along without tubes by using crystal sets, but they are not numerous because they are far from satisfactory, and it is not an exaggeration to say that tubes are a necessity in radio receiving.

Tubes are supposed to have a life of about a thousand hours. Actually, owing to mismanagement, careless treatment and the like, many tubes last a shorter time. At all events, there is a very large manufacture and sale of tubes.

Now, suppose the radio tube manufacturers were to levy a tax on tubes, say twenty-five cents additional to the price of every tube sold, under guarantee that the entire sum thus collected would be used for the payment of artists giving radio concerts and the payment of royalties to composers whose music was used (it might also pay lecturers and other entertainers).

The guarantee should cover the ground perfectly so as to satisfy not only the radio fan but the Government, and the entire sum thus collected should be used for the payment of artists, without any deduction whatever for administration or broadcasting expenses, salaries, etc.

In other words, it must be made evident, upon convincing testimony, to those who would be called upon to pay this tax, that they were thereby actually buying tickets for radio concerts for as long as the entire life of that particular tube, and that actually all of the money would be spent for their entertainment without any profit to the broadcasters.

The broadcasters already make enough money on the sale of radio apparatus or advertising profit, or whatever they may get out of it, to give daily concerts such as they are. The tax would not relieve them of this outlay, but would benefit them by improving the character and quality of the radio concerts to such an extent that there would be larger and better class audiences, the present fad would be given the character of permanency, and, of course, the sale of tubes would greatly increase.

By whom should the tax be levied, and how? It could only be levied by the manufacturers of tubes. A stamp to the value of the tax—say twenty-five cents—would be attached to the tube. Jobbers and dealers would be responsible for that additional sum on each tube sold. The administration of it would fall into the hands of manufacturers of tubes, who could then arrange regular radio concert tours of the big artists.

It would last just as long as the administration of it was honest, fair, above board, in the fullest interest of owners of receiving sets. The public would refuse to buy tubes and pay the tax just as soon as it was dissatisfied with the result. But that is exactly what happens in the concert world. As long as concerts are properly managed, as long as the artists give satisfaction, there is a box-office sale. When the public becomes dissatisfied the sale falls off.

And it would be reasonable to suppose that the manufac-

turers of tubes would provide artists for independent stations, the ninety-nine maintained by educational institutions, the twenty-seven maintained by religious organizations, etc., as every broadcasted concert would add to the sale of tubes, and the income of the manufacturers would come, not from the tax fund, from which they would receive no profit whatever, but from the sale of tubes and other radio material only.

This is a solution of the vexing radio problem. That things can continue as they are going now no one believes, not even the most optimistic of radio men. The greatest menace by which the business is confronted is a government tax on receiving sets, government broadcasting. If that ever happens, the money collected will most of it be frittered away, and what would become of our radio concerts would be dreadful to contemplate.

But the radio manufacturers can save the day by getting in ahead of any government interference and making provision for their customers as well as for artists and composers in such a manner as to disarm criticism.

### Junior Musical Club's Summer Camp

There are now nearly 1,000 Junior Musical Clubs in the United States, including one in Alaska, and Canada is just starting a similar movement, based on the Federation, of which Mrs. William John Hall, of St. Louis, is president. The growth from some 200 to 1,000 clubs has been within her incumbency of the presidency, and gives some idea of the vigor of her administration. Her booklet, *History and Outlook of Junior Musical Clubs*, published in 1923, was reviewed in the *MUSICAL COURIER*, and the interesting, and in many cases astonishing, facts amply recorded.

For the coming summer of 1924 a Chamber Music Camp for girls is to be established at Hillside Manor, Brookside Park, Tarrytown, N. Y., where, under the immediate supervision of Helen Norfleet, and with the Norfleet Trio, opportunity for chamber music practice will be afforded. Interest in this high and refined branch of music has grown tremendously, and already there are State contests for the Norfleet



HILLSIDE MANOR SCHOOL, TARRYTOWN, N. Y., where the Junior Musical Clubs Camp is located.

prize, a silver loving cup, presented by them to the junior club member who hands in the best essay on chamber music. Coaching in ensemble practice, with pianos and stringed instruments furnished, and two months of regular instruction and daily supervision in the art, will be provided; pupils are expected from all over the United States, who will thus combine their summer vacation with chamber music study.

The camp is most appropriate and suitable, with every opportunity for water sports, hiking, camping, and gymnastic exercise, for the institution at Hillside Manor under Eugene Lehmann is finely equipped for all that is needed.

### Fontainebleau School Announcements

Camille Decreus, director of the Fontainebleau School of Music, announces for this year's course the engagement of Georges Manguiere in place of Mme. Cesbron-Viscur, one of the teachers in 1923, as teacher of vocal technic and French repertory. Twenty years ago, Mr. Manguiere was well known in America, where he sang leading tenor roles at the Metropolitan in company with Melba, Calve, Maurel, Plançon and the De Reszkes. He has also had a distinguished career as a concert singer and is one of the best equipped singers and teachers in France. His engagement is of special interest to Americans wishing to acquire the best traditions of French singing. Mr. Decreus also announces a series of concerts to be given during the summer at the Palace by Florent Schmitt, Albert Roussel, Roger Ducasse, Guy Ropartz, the American Vocal Quartet (Jean de Reszke pupils), Maurice Ravel, Paul Le Flem, and others.

### Miserendino Pupil Scores Success

Vincenzo Allotta, a lad of fifteen, who has been studying with Illuminato Miserendino for the past three years, scored a success on April 23 at the Academy of Music, Brooklyn, when he appeared as soloist there. The young artist revealed a surprising mastery in technic and intonation. His tone is one of beautiful, carrying quality. He played Mozart's concerto in D major, Indian Lament by Kreisler, Meditation from Thais by Massenet, and Liebeslied by Kreisler.

### Sylvia Lent Booked for Two Festivals

Sylvia Lent, violinist, who will appear as soloist in two May festivals, left Washington, D. C., on May 12 for the Middle West. She will appear in recital at the Cornell Music Festival in Mount Vernon, Iowa, on May 16, and on May 22 she will appear as soloist with the Chicago Symphony Orchestra at the Ann Arbor May Festival, Ann Arbor, Mich. Immediately following these appearances, Miss Lent will sail for England where she will spend the summer months.

### Levitzi Plays at Harcum School

Mischa Levitzi recently gave a piano recital at the Harcum School, Bryn Mawr, Pa., which was a brilliant success.



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And so on in extenso with characteristic coolness and clarity of judgment.

#### PARIS SAID:

"To hold an audience breathless for more than two hours, exclusively with the piano, is a difficult task. Dai Buell so acquitted herself, however, thanks to an abounding possession of a talent uniting delicacy with passion, technic with virtuosity."—*Maurice Galerne in Le Courrier Musical*.

And this excerpt characterized her temperamental reception, many times repeated.

#### GERMANY SAID:

(through Otto Dorn)

"Her masterly rendition of Schumann's C major Fantasia displayed a brilliant and thorough technical education, with great force and passion in the interpretation."

And the long interview by a Dean of German critics, of which this is a single sentence, has more than usual significance because of his position as a Schumann authority.

Then returning followed

THE SUPREME TEST OF  
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Which brought forth columns of review. It is hopeless to select a single sentence as expressing the many-sided and wholly enthusiastic verdict of the New York press. The occasion was an innovation in musical entertainment, being a

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## LINDSBORG'S (KANS.) FORTY-THIRD ANNUAL FESTIVAL A BIG SUCCESS

Middleton, Althouse and Sundelius Among Visiting Artists—Three Messiah Concerts Given—Bethany Band Instrumental Trio and Symphony Orchestra Heard—Contest Winners Announced—Other Events

Lindsborg, Kans., May 2.—Lindsborg's forty-third annual Music Festival opened on Palm Sunday with a recital by Arthur Middleton and Paul Althouse. It was an enthusiastic audience that greeted the two artists as they began the program with the duet, Solenne in quest' ora, from La Forza del Destino. The voices blended admirably, flowing smoothly through the well modulated cadences of this grateful number. Mr. Middleton sang the recitative and aria, Hear Me Ye Winds and Waves, from the Rage of the Tempest, by Handel, with convincing authority. Schubert's Wanderer was given with beautiful coloring and depth of sentiment. Mr. Althouse gave the aria, O Paradise, from L'Africana, with fine sustained cantilene and refreshing robustness of voice which held the rapt attention of the audience. For emotional intensity, Kramer's The Great Awakening was the climax of the afternoon. Mr. Althouse rose to dramatic heights which were compelling in their force, sweeping everything before it. Throughout the afternoon the audience was generous with applause and was rewarded with several encores. The recital was a decided success. Stewart Wille, who some years ago graduated from Bethany College under Arvid Wallin and at present is located in the East, was the accompanist for the occasion and played splendidly. The recital was one of the best ever heard here.

### HANDEL'S MESSIAH.

The 125th rendition of Handel's The Messiah took place in the evening. This was up to the usual standard, the chorus, under Hagbard Brase's direction, sang with assurance, dignity and breadth, while the orchestra, with Arvid Wallin at the organ, displayed its resources in a manner befitting the work.

It was more than satisfying to hear Arthur Middleton and Paul Althouse in the solos. Splendid as the afternoon recital had been, their part in The Messiah was as favorably received. Mr. Middleton was decisive in the recitative with fine declamatory style, rhythmical and clean cut in figurations, with a wealth of fiery fervor as in Why Do the Nations Rage? Mr. Althouse gave Thy Rebuke with beautiful tonal shading, while He Shall Dash Them was delivered forcefully. Lois Johnston, of Chicago, carried the soprano solos, and Emma Griesel, of Bethany College, the contralto solos.

### JOHNSTON-MATSON RECITAL.

Lois Johnston, of Chicago, and Clyde Matson, Aberdeen, N. D., appeared in joint recital Monday evening. Miss Johnston has a voice of considerable fullness and flexibility, with a touch of the dramatic which was evidenced in the aria, Pace, Pace, from La Forza del Destino. The same quality was also brought out in Tarantella by Boyd, which was given with much vivacity. Mr. Matson has a tenor

voice of lyric quality and he sings with refinement and good taste. He gave The Sorrows of Death from the Hymn of Praise, by Mendelssohn, with true sentiment. The Schubert numbers were also artistically rendered.

### STUDENTS' RECITALS.

Pupils from the Juvenile Piano Department gave a recital Tuesday forenoon. Under Ellen Strom's competent direction this department has grown rapidly since its inception four years ago. Those taking part were Margaret Carlson, Evelyn Nelson, Margaret Wright, Thelma Olson, Viola Rodell, Helen Jenkins, Ruby Palmquist, Dorothy Peterson, Jeanette Goodholm, Margaret Hawkinson, Velma Berggren and Viola McKinley. Advanced students of the School of Fine Arts appeared in recital in the afternoon as follows: Hermine Cornelissen, Sam and Lillian Rankin, Ahzelle Pruitt, Audrey Waite, Adaline Robertson, Dorothy Cowles, Katherine Penner, Vivienne Nelson, Lucile Kaul, Winifred Lorimer, Astrid Glidden, Virginia Davis, Irene Houdek, Stanton Fiedler and Benjamin Tilberg.

### BETHANY BAND CONCERT.

Bethany Band, assisted by Clyde Matson and Benjamin Tilberg, gave a concert Tuesday evening. This veteran organization has served at more functions than any other organized musical group at Bethany. Hjalmar Wetterstrom has been conductor for many years and is popular with his men. The program Tuesday evening was pleasing in character. A cornet solo was excellently rendered by Ralph Wallingford. Clyde Matson was heard in a group of songs, singing even better than the evening before. Benjamin Tilberg, instructor in the voice department, followed with two songs. He has a pleasing baritone voice and was well received.

### UHE-WALLIN RECITAL.

A faculty recital took place Wednesday afternoon, presented by Arthur Uhe and Arvid Wallin. Mr. Wallin played in his usual inimitable manner three waltzes by Beethoven and a group of modern numbers by Dohnanyi, Satie and Debussy. Facile technic, sympathetic tone and poetic interpretations are outstanding characteristics of his playing. Mr. Uhe chose for this occasion the Chiaccone for violin alone. It was given with technical efficiency and bigness of tone. Messrs. Uhe and Wallin also played Handel's sonata in D major and the concerto in D minor by Tartini. The last number especially was artistically rendered. Both performers were enthusiastically received, responding with encores. Mr. Uhe, as head of the violin department, is interested in many other activities besides his teaching. He is in demand as a concert violinist, has made a name for himself as a composer, and has made several Victor records which are proving popular. His

latest venture is a publishing firm with headquarters at Rockford, Ill.

### BETHANY SYMPHONY ORCHESTRA.

The Bethany Symphony Orchestra is receiving its share of honor in the Messiah renditions. The public is unstinted in its praise of this worthy organization and seem surprised that it is possible in a town the size of Lindsborg to maintain an orchestra of such fine standard. One of the chief reasons for this accomplishment is the large number of students enrolled in the violin department. Mr. Uhe, during his ten years as teacher, has built up classes that have improved both in number and quality until at the present time there is sufficient talent to meet the requirements of the violin section in the Messiah orchestra without importing outside assistance as was done formerly. The brass and woodwind sections are also fine. The orchestra, under Hjalmar Wetterstrom's direction, made a favorable impression Wednesday night, showing marked improvement over the rendition of last year. They played Haydn's symphony in D major with good style and ensemble, while the Scenes Poetiques, by Godard, showed a fine balance of melody and accompaniment as the themes were shifted through the various instruments, giving considerable color and variety to the composition. Ahzelle Pruitt, instructor in the violin department, is very efficient as concertmaster. Lois Johnston contributed a group of Russian and French songs, of which the Soldier's Bride and In the Silent Night, by Rachmaninoff, were admirably sung. Herbert Gould, of Chicago, made his initial appearance and his singing won the audience immediately. He has a splendid voice and uses it with fine discrimination.

### BRASE RECITAL.

It was an expectant audience that filled every seat in the College Chapel Thursday afternoon when Hagbard Brase presented a program of his own works. The first number was a chaconne for piano and organ written on a chorale in the form of variations. It has breadth and dignity and was rendered by Oscar Thorsen and the composer with true artistic conception. Arietta and Sketch a la Minuet, for violin, were played effectively by Ahzelle Pruitt. Then followed three songs sung by Irene Houdek, instructor in the voice department. In Dante to Beatrice on Earth, Mr. Brase offered something unusual. This number is written for soprano, string quintet, one flute, one clarinet, piano and organ. Rich in harmonic texture and well orchestrated, it surged throughout with real inspiration. Miss Houdek sang the vocal part with fine expression. The True Memorial for male chorus is a work of merit. It was awarded the first prize in the Kansas Composers' Competition recently sponsored by the Kansas Federation of Music Clubs. It is an ode to the memory of fallen heroes in the World War. The Barcarolle for orchestra was pleasing in character with a touch of Scandinavian color. Mr. Brase in this program established himself as a composer of more than ordinary ability. His work was much appreciated by the large audience.

### SONG AND CHAMBER MUSIC RECITAL.

Herbert Gould and the Bethany Instrumental Trio gave a joint recital Thursday evening. Mr. Gould duplicated



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### SECOND SEASON IN AMERICA 1924-25

## SOCRATE

# BAROZZI

### ROUMANIAN VIOLINIST

"He displayed a tone of singular richness, redeemed from sentimentality by a vigor of phrase and style from his late Berlin master Joachim."—*New York Times*.

"His tone was smooth and agreeable. Technically Barozzi was well equipped and able to deal with the various fireworks."—*New York Tribune*.

"Barozzi has much to commend him to American audiences, an engaging personality, excellent command of the bow arm, which draws a delightfully even tone and exquisite technique."—*New York Morning Telegraph*.

"The American debut of Socrate Barozzi was all in the artist's favor. He showed an ingratiating tone, poise and style and a sympathetic something that appealed to his auditors. He has earned high consideration in Europe and should prove a favorite here."—*New York Evening World*.

"His technique showed a distinct brilliance. Bursts of fireworks were tossed off at remarkable speed, with no impairment of tone."—*New York Tribune*.

"A large and appreciative audience filled the Town Hall last evening to hear Socrate Barozzi. He possesses a strong, energetic style. He was warmly applauded."—*New York Times*.

"He played with assurance and virility of style, and his tone was of uniform fullness and sonority. The audience evidently enjoyed the recital."—*New York Herald*.

"Barozzi added to his success last evening. His technical equipment is of the first order, and his style is at once finished and engaging."—*New York Morning Telegraph*.

"The audience would not leave until he had played encores. Barozzi has technic and skill, as well as tenderness and feeling, and will undoubtedly make a place for himself in our musical world."—*New York Evening Post*.

"His tone is of excellent quality. He has grace and plays with charm."—*New York Telegram*.

## "A Most Remarkable Virtuoso"

**PIERRE MONTEUX** CONDUCTOR, BOSTON SYMPHONY ORCHESTRA

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his success of the evening before and demonstrated further the many fine qualities of his singing. Honor and Arms from Samson, by Handel, was very satisfactory. His group of Swedish songs was interesting. He also gave several numbers by Del Riego, Waller, Nevin and O'Hara, with due regard for the musical content. He was heartily encored and responded with several numbers. For many years Bethany has been fortunate in having an Instrumental trio of more than ordinary merit. This trio did some beautiful work in the Beethoven trio, op. 97. Messrs. Wallin, Uhe and Wetterstrom made a distinct impression in its rendition.

#### TALLEY RECITAL.

Marion Talley, the young soprano of Kansas City, Mo., appeared in recital on the afternoon of Good Friday. Every seat in the house was sold and Miss Talley held the attention of the audience every moment. The program was

(1) Left to right: Paul Althouse, Arthur Middleton and Stewart Wille. (2) Left to right: Herbert Gould, Lois Johnston, Hagbard Brase (director), Emma Griesel and Clyde Matson. (3) Left to right: First row—Arthur E. Uhe, Dr. Ernest Pihlblad (president, Bethany College), Hagbard Brase (director), Oscar Lofgren (dean, School of Fine Arts); second row—Ahzelle Pruitt, Lola Wheaton,



ing honors with the soloist. The chorus sang well but not quite so brilliantly as on the previous Sunday.

#### MID-WEST MUSIC CONTESTS.

It is five years since the Mid-West Music Contents were featured as one of the attractions of the festival and they have grown both in number and popularity until at the present time they have reached outside of Kansas, bringing in talent from other States as well. Due to the large number of entries it is necessary to hold preliminaries for elimination. Contests were held all day Saturday with the following results: First and second prizes—violin: Carol Schmidt, Marysville—Rozanne Clinton, Independence, Mo.; voice: Wilma Betchelor, Frankfort—Allan Stewart, Parsons; expression: Katherine Dooley, Burns—Ruth Bales, Great Bend; girls' glee clubs, Wellington and Sterling. On the previous Monday the piano contest took place—

Irene Houdek, Geneva Smith, Ellen Strom, Annie Stevenson, Oscar Thorsen, Thore Jaderberg; third row—Lennard Gunnerson, Hjalmar Wetterstrom, Arthur Ryler, Benjamin Tilberg, Walter Brown, Clyde Matson (tenor soloist), Arvid Wallin, Clarabel Banta. (4) Left to right: Jens Stensaaas, John Selby, P. Weaver; Marion Talley, Dr. Pihlblad, Mrs. Talley, O. Lofgren and Mr. Witte (Miss Talley's manager).



Lundquist Studio photos



PROMINENT FIGURES AT THE LINDSBORG (KANS.) FESTIVAL

#### FRIDAY EVENING CONCERT.

of large proportion, with many of the big coloratura arias represented. She possesses a splendid voice of wide range, smooth and flexible. Miss Talley's stage appearance adds much to her renditions. The difficult arias were executed clearly, in perfect pitch and with remarkable fluency. Although coloratura seems to be her forte, she is by no means limited to this phase of vocal art. She revealed beauty of sustained singing and depth of expression in the songs, Have Ye Seen But a Whyte Lilly Grow, and The City Foursquare. Miss Talley received innumerable recalls, responding with several encores. Powell Weaver, as accompanist and soloist, was well received. He played Chopin's B minor scherzo in a musicianly manner.

A good performance of The Messiah was given Friday night. Miss Johnston was especially good in Rejoice Greatly, showing flexibility and clearness in the florid passages, given with rhythmical swing which was most satisfying. Miss Griesel sang with commendable tone quality and dignity of style. Mr. Matson is even better in oratorio than recital, singing expressively and with that seriousness of sentiment which characterizes all his work. Mr. Gould is a bass with a good upper register. It is resonant and well adapted to the difficult solos. He sang the trumpet solo convincingly and with understanding. Ralph Wallingford as trumpeter, gave a finished performance of his part, shar-

Dorothy Berns, Peabody, first place; Helen Herzog, Hern-don, second. All the contests are under the direction of Oscar Lofgren.

#### ART EXHIBITION.

An art exhibition is always held in connection with the festival, this being the twenty-seventh annual exhibition. Canvases from representative American artists are assembled which, together with local productions, make an interesting collection. These exhibits have contributed to a higher appreciation of art in the Southwest. Oscar Thorsen and Lola Wheaton were in charge of arrangements in the

(Continued on page 53)

# 8,000 Acclaim NINA MORGANA

Soloist at the Philadelphia May Music Festival

(Philadelphia Orchestra)

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MANAGER PHILA MUSIC FESTIVAL

#### MORGANA'S VOICE WINS

Nina Morgana, who is attractively Spanish in appearance, sang the "Caro Nome" from Rigoletto and "Valse Ariette" of Gounod, in clear warm voice that filled the huge auditorium with ease.—Philadelphia North American, May 4, 1924.

"Madame Morgana sang the difficult Valse-Ariette from Gounod's 'Mireille' and 'Caro Nome' from 'Rigoletto.' She has a voice of surprising power and sweetness, skillfully controlled. In the second of her encores Madame Morgana chose 'Home, Sweet Home.' This extra number proved the hit of the evening. The first notes of the accompaniment had scarcely been struck when there was a spontaneous burst of applause. The ovation was equal to that received by Madame Amelita Galli-Curci when she elected to sing the same encore in the Academy of Music several years ago.—Philadelphia Inquirer, May 4, 1924.

Booked Solidly for November and December, 1924, and January, 1925

A very few dates still available for October 1924 and Spring 1925

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New York City

## CINCINNATI ENJOYS REINER'S BEETHOVEN AND WAGNER

John Barnes Wells Soloist with Orpheus Club—Harold Bauer Plays with Symphony Orchestra—Heidelberg University Glee Club Heard—Paderewski in Recital—Notes

Cincinnati, O., May 1.—A delightful event, given by the Orpheus Club, was enjoyed at Emery Auditorium, April 24, when in addition to an attractive program by the club, John Barnes Wells, tenor, appeared as soloist of the concert. As the season draws to a close it is evident that this body of well-trained singers, under the leadership of Prower Symons, has made commendable progress.

At the recent concert a number of songs by Palestrina, Sullivan and Weelkes were rendered a capella. Among the numbers sung appeared Before the Dawn by W. Frank Herling, wherein Mr. Wells and Walter Heermann, cellist, assisted the club. Mr. Wells' songs included numbers by Rubinstein, Bridge, Secchi, Looms and Fourdrain, and several of his own compositions.

### HAROLD BAUER SOLOIST WITH SYMPHONY ORCHESTRA.

Next to the last of the concerts of the season to be given by the Cincinnati Symphony Orchestra at Emery Auditorium, on April 25 and 26, were greatly enjoyed. Mr. Reiner gave his audience a treat when he selected the Leonore Overture, No. 2, by Beethoven, and the Wagner numbers, the Siegfried Idyll, the Forest Weaving, and the third act from Siegfried. The other Beethoven selection was the fourth concerto in G major, played by Harold Bauer, pianist.

The other numbers of the program were an inspiration, and the musicians were attuned to the slightest wish of the director so that the event was one of delight.

### HEIDELBERG UNIVERSITY GLEE CLUB HEARD.

The Heidelberg University Glee Club of Tiffin, Ohio, gave an excellent concert on April 25 at Memorial Hall. It was under the direction of Amos S. Ebersole, and was given by the Reformed Churches of Greater Cincinnati for the benefit of the Deaconess Hospital. The program included a number of songs that offer a ready appeal to lovers of glee club music. Some of the numbers were Old Heidelberg; O Hail Us, Ye Free, by Verdi, from Ernani; Cross of Fire, by Max Bruch; Wreck of the Julie Plante, by O'Hara; Sweet Alma Home, and others. Under the able direction of Mr. Ebersole the club does fine work. Several soloists were heard, which added to the concert.

### PADEREWSKI THRILLS AUDIENCE.

Paderewski appeared at Music Hall on April 28 and thrilled his large audience with his splendid renditions of works by Bach, Liszt, Haydn, Mozart, Paganini, Brahms, Beethoven, Chopin and Mozart-Liszt. He played several encores, one being the Schumann F major nocturne.

### NOTES.

A recital of original compositions by the class of Sidney C. Durr was enjoyed on April 29 when a large and varied program was given, the majority of the song texts being written by students or their associates. The recital was one that proved the ability of the young musicians and was an indication of what can be done with sincere effort. The numbers included—aside from songs—piano, violin and cello compositions.

Katherine Pauley, pianist, appeared in a certificate recital on April 30 at the Lockland School Auditorium. She is a pupil of Leo Stoffregen. Harry Nolte, tenor, assisted.

Dorothy O'Brien and Harriet Moore, organ graduates from the class of Lillian Arkell Rixford, assisted by Richard Knost, a pupil of Giacinto Gorno, presented a program on April 24 in the Odeon. The recital was much enjoyed.

Three programs were given by the dramatic department of the Cincinnati Conservatory of Music on April 29 when pupils of Margaret Spaulding appeared.

The Clifton Music Club gave a delightful musicale at the Business Men's Club on April 24, when Mrs. George Gruen was hostess.

Students of St. Xavier's College presented Victor Herbert's Sweethearts at Emery Auditorium, on April 28.

Colored Oxen, an original play by Mrs. McClure Stitt, was given by the Theater Workshop of the College of Music on April 26 at the luncheon given for the faculty and their friends of the University School.

The University of Cincinnati Girls' Glee Club, under the direction of Burnet C. Tuthill, gave a guest concert at the Ohio Wesleyan College on April 25. One feature was a group of songs sung in costume by Helen Hersey, mezzo-soprano. Kathleen Wise, a pupil of John A. Hoffmann, sang the incidental solos in Elizabeth Cook's chorus, The Sea Fairies, with Elba Davies as accompanist.

Fool's Hill was produced on April 25 by the Show Shop Players of the Goldenburg School, in the Odeon. It was written by Mrs. William Smith Goldenburg.

Lillian Dent, voice pupil of Dan Beddoe, was soloist on a program given for the benefit of the blind at the Public Library on April 29. She was assisted by Grace Thomas, piano pupil of Carl Herring, and Marian Lehne, violin pupil of Robert Perutz.

A ballet, directed by M. Francois Vathe, given under the auspices of the Parents-Teachers' Association of the Summit, was given on April 28 and 29 at the Grand Opera House.

A students' recital was presented on April 26 at Conservatory Hall by pupils of Marcan Thalberg, Madame Liszniewska, Jean Verd, Paul Saverne, Robert Pertuz, Dr. Karl Liszniewski, Mr. Read and Mrs. Head, of the Cincinnati Conservatory of Music.

The Women's Club Choral has been receiving a number

of requests to repeat the Peter Pan cycle of songs, given on April 21 under the direction of Mrs. H. H. A. Beach.

Emma Beiser Scully played a number of original compositions on April 23 for the Lions' Club at the Chamber of Commerce. Mrs. Scully's Candle Light Songs were sung by William Scully, Jr., accompanied by the composer.

Oliver Plunkett, lyric tenor, pupil of Giacinto Gorno, sang at the dedication of the Hyde Park High School on April 25 and 26.

The violin and piano pupils of Harry H. Fetz, assisted by the Norwood Community Orchestra, gave a recital on April 25 at the Norwood Library Auditorium.

The First Presbyterian Orchestra, under the direction of George R. Myers, gave a concert at St. Paul's M. E. Church on April 25.

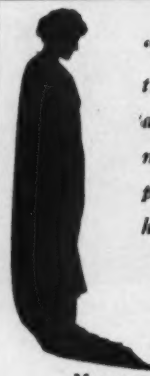
The Juniors of the Hyde Park Music Club gave their Easter program on April 26 at the Hyde Park Library Auditorium. Alice Hardeman-Dulaney was chairman of the committee, assisted by Louise Bossard and Grace McConaha.

Helen May Curtis, of the dramatic department of the Cincinnati Conservatory of Music, repeated the program given by her class on April 30 at the Conservatory. W. W.

### Patton's 150th Oratorio

During the spring festival season Fred Patton will sing his one hundred and fiftieth oratorio performance since his professional debut five years ago, quite a record in these days when so many are bewailing the decline of choral singing in the United States. Some fifty-two oratorios, cantatas, choral symphonies, and operas in concert form are in the repertoire of the distinguished baritone and he has sung The Messiah forty-one times, Elijah fourteen times, The Creation thirteen times, etc., etc. And this, of course, does not include his numerous engagements in recital, concert and opera and as soloist with orchestras.

The New York, Philadelphia, Boston, Cleveland, St. Louis, Chicago and Minneapolis Symphony orchestras have all presented Mr. Patton as soloist, and the prominent mu-



*"Miss Peterson has a voice that reminds one of a sea-shell, an iridescent shell lined with mother of pearl with a warm pink tinge. She never allows her listeners' interest to lag."*

*The Fresno (Cal.) Bee said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.*

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sic festivals at which he has appeared include New York, Spartanburg, Evanston, Lowell, Springfield, Worcester and Greensboro.

Among the notable choruses with which Mr. Patton has sung may be mentioned: the New York Oratorio Society, Schola Cantorum, Bridgeport Oratorio Society, Boston Handel & Haydn Society, Boston Cecilia Society, Harvard Glee Club, Toronto Mendelssohn Choir, Chicago Apollo Club and many others.

### Houston Chronicle Interviews Ethelynde Smith

In passing through Houston, Texas, a short time ago, the Houston Chronicle published an interview with Ethelynde Smith. The interviewer, among other things, stated: "Miss Smith is her own manager. After the first engagement of a singer the artist 'sells herself,' Miss Smith has found, and so charming is her personality and so sincere her attitude toward music that she has experienced little difficulty in obtaining first engagements through personal interviews or through letters, depending upon the quality of her singing and the standard of her concert programs for reengagements. The success of her plan is attested by seasons well filled with bookings with the country's leading music clubs and colleges."

### Kindler Advises Cultivating Sense of Humor

Hans Kindler, whose affable and charming platform manner invariably is commented upon whenever he gives a recital, was asked if he thought it necessary for a concert artist to cultivate a "stage presence." To the surprise of the interlocutor, Mr. Kindler gave a negative reply. "No," he said, "the only manners a concert artist needs to cultivate are those which would be accepted in a drawing room. I advise everyone who gives concerts in public to cultivate a sense of humor, though," Mr. Kindler added, "and to exercise it daily. It certainly helps to get over the rough places which are not exactly noticeable by their rarity in this profession."

### Music Week at Cincinnati Conservatory

National Music Week was celebrated by the Cincinnati Conservatory of Music by a series of unusual programs. Thomas James Kelly, of the artist faculty, gave a delightful causerie on Early American Music, illustrated by his students, with Marjorie Garrigus Smith at the piano. Wednesday morning, at 11 o'clock, Berta Gardini Reiner, also of the artist faculty, presented her pupils in a charming matinee song recital, while in the evening the opera department, Ralph Lyford, director, presented an evening of operatic novelties, giving Debussy's L'Enfant Prodigue and the third act of the American opera by Frederick S. Converse, The Sacrifice. In this gala performance a large chorus, a ballet, and orchestra of men from the Cincinnati Symphony Orchestra took part, besides the singers in the leading parts, all of whom study with Mr. Lyford in his class in operatic training.

A community sing, under the leadership of Norman Fehl, of Community Service, Inc., took place Thursday evening, followed by an interesting program given under the auspices of Sigma Alpha Iota Sorority. On Friday, at 4 p. m., Ruth Hanford Matthews Lewis presented two of her pupils—Julia Glover and Holly Louise Lange, who won gold medals in all-county contests—in a delightful recital of song and piano. Mrs. Lewis, who teaches both piano and voice, asked Evangeline Otto, cello pupil of Karl Kirksmith, to assist on the program, and rounded out the program by singing a group of songs herself. Friday evening, Marcia Thalberg, internationally known pianist and teacher, presented his pupil, Irene Gromme, in a piano recital. Thus the national movement was beautifully and fittingly celebrated by an institution which is known the country over for its high type productions and high ideals and standards.

### Dudley Buck Studio Activities

Ella Good, contralto; Leslie Arnold, baritone, and Elbridge Sanchez, tenor, were the soloists for the Westchester Musical Art Society and the Choral Club of Mt. Kisco and Bedford when Gaul's The Holy City was given at Katonah, N. Y., on May 2. Both singers make an excellent impression and won enthusiastic press reports.

Elsa Meiskey, lyric soprano, was soloist with the Philadelphia Choral Society at the spring concert held in the Academy of Music, Philadelphia, April 30. In reviewing the event for the Philadelphia Evening Bulletin, the critic of that paper stated: "Her voice is a lyric soprano of pure quality, limpid, flexible and of rare beauty and charm, used with fluent ease. She showed her dramatic ability in her rendering of the aria (the Ritorno Vincitor from Aida)."

Frank Munn, tenor, was soloist for the New York State Federation of Music Clubs at the afternoon session held at the Hotel Astor, New York, May 2. He sang a group of three songs and was well received.

Adelaide De Loca, contralto, was assisting soloist at a concert given in the Academy of Music, Brooklyn, May 3. Miss De Loca possesses a voice of rich, warm timbre and of a dramatic quality. Her audience was enthusiastic and she was obliged to give several encores.

Alma Milstead, a young soprano, who is making rapid progress toward success, sang for the Douglaston Music Club on Sunday afternoon, May 4, at Douglaston, L. I.

### Quait and Gustafson at Memorial Service

Robert Quait, tenor, and William Gustafson, bass, of the Metropolitan Opera Company, added prestige to the Ninth Memorial Musical Service held in commemoration of Alexander Ector Orr in Christ Episcopal Church, Brooklyn, on Sunday, May 4, under the direction of Robert A. Gayler, organist and choirmaster. The well-planned musical program included: Venite in C, Brackett; Te Deum in B flat, Shelley; Benedictus in B flat, Hawley; King All Glorious, Barnby; It Is Enough, Mendelssohn; The Mighty God Hath Spoken, Case; and the Gounod Sanctus. Mr. Gustafson delighted in his dramatic rendition of the Mendelssohn aria and the convincing and inspirational quality of Mr. Quait's voice showed up to splendid advantage in the Case number. An augmented choir, reflecting credit on its director, assisted. A large congregation completely filled the church.

### Clara Novello Davies to Remain in New York

Owing to the successful debut of the Novello Davies Artists' Choir at the Town Hall on April 27, Clara Novello Davies, its conductor, has decided to cancel her trip to Paris this summer and will remain in her New York studios, where, in addition to preparing the choir for a series of concerts next season, she will hold a master class for professionals and teachers. Mme. Davies has a number of teachers who are using her method throughout the country, and they have expressed a desire to come to New York this summer and brush up on their work.

On Saturday evening, May 3, the Novello Davies Artists Choir broadcasted from the Aeolian Hall station.

### College of Music Wins Prize Contest

For playing the Viotti concerto, No. 23, Belmont Fisher, fourteen years old, pupil of Ernst Thiele, of the New York College of Music, won two silver medals at the De Witt Clinton High School, April 28.

### Dux Sailing This Month

Claire Dux is to sail for Europe late this month and will return in the early fall for her fourth American concert tour, which will be under the direction of Concert Management Arthur Judson.

MASTRO

PAOLO **GALLICO**

GUEST TEACHER

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 OF NEW YORK CITY

TEN WEEKS—BEGINNING JUNE FIRST, 1924



## MUSIC AS A NATIONAL ASSET

The Business Side of the Paris Opera "L'Academie Nationale de Musique"

By Francis Miltoun

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INVESTED capital, upkeep and repairs, salaries and overhead in their relations to gross income, including Government subvention of nearly a million francs per annum, all combine to make formidable columns of figures when the various chapters of the balance sheet of the Paris "Opera" are scanned.

In 1922 receipts fell short of actual outlay (the Government does not count interest on investment either) by two million francs, and when the Government's subvention is added, the sum is increased to three million. Hence the high cost of opera! But no one complains unless it be the singers themselves who are envious of the inflated cachets earned by their more fortunate brothers and sisters in les deux amériques, which is the way the profession refers to everything lying between Patagonia and Point Barrow.

One of the reasons why the showing is no better (and a deficit of three millions is no inconsiderable dead weight, be it remarked, even if the franc, to an American represents less than six cents, for it still represents twenty to a Frenchman) is that the Government subvention remains at the same figure that it was before the war, while the index figure of pretty much everything from silk tights for the coryphees to electric bulbs for the footlights hovers around 340 when the normal is 100. Had this co-efficient been taken into consideration in drawing on the coffers of the national treasury the deficit would be swallowed up and the proposition, if not a paying one, would not be a losing one, and it is an axiom of nationalists of whatever land that the Government should not embark on anything for profit.

There the matter stands; the most splendidly composed and situated opera house of all the world is not likely to become less famous, least of all diverted to other uses or its traditions seriously discounted, though doubtless something will have to be done sooner or later if it is to retain its prestige of old. It is for this reason that the life history of this remarkable musical shrine is of compelling interest to music lovers of these times.

The acte de naissance, or birth certificate of the Académie Nationale de Musique, as it is entered in the financial books of the Government, and more familiarly known to Parisians and visitors to the ville lumière as the "Opera," reads as follows:

Place .....	Paris
Commenced .....	1860
Completed .....	1874
Architect .....	Charles Garnier
First Performance .....	January 5, 1875

An officially designated Opera had existed in Paris for nearly two and a half centuries, from the time when the disciples of the Italian, Lulli, in the 17th century, continuing his traditions of "acted music," established a national opera. In 1795 the convention created the Conservatoire Nationale de Musique, supported by the nation, whose pupils, as they do today, graduated by examination to the boards of the Opera and the Opera-Comique.

The official Opera, so to call it, has since its inception occupied twelve different buildings, finally housing itself in Garnier's enormous and extravagant edifice which may be set down as still one of the chief, if not the chief, of modern architectural monuments in Paris.

The first home of what was henceforth to be known colloquially as the Opera was in the Rue Guenegand, the site today of some inconsequential shops in what is now called the Rue Mazarine. There for the first time in public, in 1669, a French comédie musicale was produced, entitled Pomone, a pastoral in five acts and a prologue, words by the Abbé Perin, music by Combert.

The first regular opera-house came in 1671, its interior divided into a simple stage with an auditorium composed of a range of boxes, or loges, and a parterre, or open pit or orchestra, the latter for standees only.

After the three consecutive periods of political troubles in 1763, 1781 and 1820 the question of building a permanent "grand opera" which should endure for all time came on the tapis.

In the archives of the present institution are conserved more than a hundred plans for opera houses which, at one time or another, were projected for Paris.

In 1763 the Abbé Galiani proposed that the opera be established in that no-man's land lying between the outer fortifications and the open country near the Barrière de Sevres, the spot being chosen for the reason that the farther it was from the center of town the less likely it was to interfere with the devotions of the populace. This incident of itself should be sufficient to show that staged music was not, at that particular time, considered a blessing in disguise. No such state of affairs existed when a step forward of a century was taken, and on December 29, 1860 a decree was promulgated which declared the opera an institution of public utility with powers to erect a worthy home for itself, at once dignified, adequate and luxurious, to be situated somewhere between the Boulevard des Capucins and the Rue Chaussée d'Antin, the Rue Neuve des Mathurins and the Passage Sandrie.

A law of December 29 of the same year initiated a competition for the architectural project, a delay of one month only being allowed competitors who presented nearly two hundred plans, embracing more than seven hundred distinct designs, all of which were publicly exhibited at the time.

Forty-three plans were at first retained for further consideration, later reduced to sixteen and again to seven. Two of the seven designs next suffered elimination and a concours was opened available to the authors of the remaining five. In the outcome Charles Garnier was declared the architect of the present grand opera.

Work on the plans was begun immediately and four years later the prodigious number of thirty thousand elevation, profile, scale and detail designs for the construction, ornamentation, equipment and structural and pictorial completion of the edifice had been worked up.

Progress was rapid and the edifice was roofed by 1869.

The ground had been purchased, possibly the most expensive site in the world at that time, for a sum which was not far from ten million francs, and the work planned for the building would absorb another twenty-five millions.

The Franco-Prussian war of 1870 put a stop to all work and such parts as were completed were turned over to the Quartermaster's Corps of the Army of Paris as military warehouses. Directly after the close of the war work was recommenced and the building was completed and handed to the administrative body of the Opera in the month of December, 1874, the first representation being given in the new building on January 5, 1875.

The cubic content of the vast structure, including besides the auditorium of the opera per se its library, its museum, orchestra and ballet schools and painting lofts, is 450,000 cubic metres. The Pantheon in Paris, usually regarded as one of the big buildings of the capital, contains but 190,000 cubic metres and the Bourse but 109,000 cubic metres.

The opera has a length of 155 metres (about five hundred feet), a width of 125 metres and an extreme height of 55 metres. The height of the principal façade is 32 metres only, by no means a gratte-ciel and now somewhat overtopped by the neighboring Equitable Life Insurance building, about the only structure neighboring upon it that does not clash.

The raw materials of the various constructive and decorative elements came from many different sources widely separated. Sweden furnished the green stone of Jonkoping, Scotland the granite of Aberdeen, Italy the white, violet and blue marbles. The yellow marbles came from Sienna, the green from Genoa, and still others from Sicily. Algeria furnished the onyx, Finland the red porphyry, Spain the brocatelle and Belgium the black stone from Dinant on the Meuse. The jaspers came from Mont Blanc and neighboring Alpine districts.

When the scaffolding surrounding the façades was taken down and the first general impression given to the public the architect was loudly criticised on one hand and as strenuously defended on the other. What particularly struck the untrained eye was the manifest revolutionary coloration and the diverse and copious decoration which in degree was beyond anything of the kind which had gone before.

The effect on the whole was admittedly harmonious and consistent, whatever criticism might be called up by the venturesome spirit of Garnier in evolving a rather squat though by no means insignificant frontispiece to the building. The question is, however, still unsolved as to whether or no he had not inordinately overloaded the carcass with decorative motifs, a criticism made it will be remembered twenty-five years ago of the Appellate Court in New York.

The bronze groups were by Millet and Gumery, the mosaics by Klagmann. The busts in bronze of Beethoven, Spontini, Auber, Meyerbeer, Mozart, Halevy, Quinault and Scribe were by Chabaud and Evraud and the great groups of the façade were by Falguière (drama), Aizelin, Chapu, Guillaume, Jouffroy, Perraud and Carpeaux (the dance), the latter the sculptor whose "Zodiac" was the furore of the French section of the Columbian Exposition in Chicago in 1893.

All these, without exception, were recognized as masterpieces of the sculptors' and bronze founders' art and legitimate enough as decorative architectural accessories, but they only added to the heavy burdening of the species of building which hitherto had been developed along severely classical lines. This was Garnier's innovation, carried still further in his design for the new Casino at Monte Carlo—there criticised for the same reason—but less noticeable in the villa which he built for himself on the Italian Riviera but a few years before his death, a magnificent southland palace recently occupied by an American resident in that delightful terrestrial paradise. Here nothing offends, or if it does the surroundings so tone it down that it is ignored.

The present survey was written in the library of the Opera. Here is housed a specialized collection of some sixty thousand volumes devoted to the literature of opera and operatic music. There are thousands upon thousands of orchestral parts and scores, treatises on music methods, libretti, stage directions, prompt books, plans, designs of scenery and properties covering the world of opera, portfolios of historic, legendary and fancy costumes in original form, all being designs and sketches and maquettes of the paraphernalia which at one time or another had been used, or had been intended to be used, by the institution. The collection indeed may be said to cover the history of opera and operatic accessories in all lands.

There are old play bills galore, among the most interesting, though not the most ancient, being that of the first performance given in the present building, when was presented the first and second acts of La Juive, the Benediction des Poignards (from Les Huguenots), La Source, the overture to La Muette de Portici and the overture to Guillaume Tell. Of greater antiquarian interest is the play bill of the Comedians du Roy, dating from 1660, also of the Académie Royale, 1789 and the Académie Impériale, 1810.

There are countless photographs, engravings and etchings of persons and things operatic, autograph scores of composers, musicians and singers and souvenirs of world-famous operatic events to which is added a collection of fifty thousand estampes, or engravings, of contemporary interest. In all the world's greatest operatic collection.

The library occupies that portion of the building known as the Pavillon du Chef d'Etat, which served originally as reception, banqueting and retiring rooms, with direct access to the range of imperial loges designed for the use of Napoleon III.

Access is by a sweeping gently inclined plane by which the Emperor's carriage might be driven to the second story

(Continued on page 43)



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## BOSTON MAKES MUCH OF MUSIC WEEK; MUSIC LOVERS PROUD OF CITY'S ACHIEVEMENT

A Great Variety of Programs Given with Splendid Results—Brilliant Opening for Symphony "Pops"—Résumé of the Orchestra Season—Chaliapin Stirs Huge Audience—Lambert Murphy Sings New Patriotic Song—Felix Fox to Teach at Boothbay Harbor—Longley School Graduation Exercises—Fela Rybier in Recital—Other Items of Interest

### BOSTON "REDEDICATED (SIC) TO MUSIC."

Boston, May 11.—Boston was "rededicated to music" last Sunday when lovers of that art which, as Dante said, could "still all our desires," assembled in approximately 400 different places to hear musical programs. The day began in the churches and in the band stand on historic Boston Common. One of the features of the concert on the Common, which was furnished gratis by seventy-five members of the Musicians' Union, was the playing of Fifty Years of Jazz. In this number Conductor W. A. Barrington Sargent traced the development of jazz music from a period a half century ago, affording an amusing and educational view of the course of modern dance music. Officially, the opening of Music Week came formally at Tremont Temple in the afternoon with an audience of more than 2,500 people in attendance. W. Irving Bullard, who acted as chairman in place of Frank G. Allen, the general chairman of the celebration, called the meeting to order. After the audience had sung America, which was chosen because it was written by the Rev. Samuel F. Smith, a native of this city, and was sung for the first time at the Park Street Church, Mr. Bullard read a message from President Coolidge, honorary chairman of the National Music Week Committee, in which the President said: "Of all the fine arts there is none that makes such a universal and compelling appeal as music. No other expression of beauty finds such readily and naturally ennobling response in the heart of mankind. It is the art especially representative of democracy, of the hope of the world. When, at the dawn of creation as it was revealed to the universe that good was to triumph over evil, the thanksgiving and praise found expression in music, and the stars sang together in joy."

Letters of congratulation and best wishes for the success of the occasion from Governor Cox and Mr. Allen were also read. Representing the city, Mayor Curley said in part: "The festival we inaugurate today—Music Week—is a revival, not a creation, of Boston's interest in the musical art. For the teaching and development of music have marked the life of Boston for almost a century."

"Here in Boston Chickering lived and wrought and developed the piano, an instrument of the highest musical possibilities. Here was founded and maintained the New England Conservatory of Music, a school of rare excellence still functioning in the service of the best in music. Here the honored Higginson established and financed the Boston Symphony Orchestra, which has given and gives to Boston the best instrumental interpretations of the world's musical classics. Here the Handel and Haydn Society has taught us the beauty and dignity of the oratorio and gave impetus to vocal music and choral expression. Here grand opera, the dramatic phase of music and art, found friends and patrons to give it a home, and by their generosity and loyalty stripped it of its exotic character and made it a feature of Boston culture; and here societies and organiza-

tions devoted to every phase of the musical art live and thrive."

Mrs. William Arms Fisher, executive chairman, said that Music Week was a movement for the people, by the people. One thing which has resulted already, she announced, is the formation of a permanent musical organization, the Boston Civic Music and Festival Association, which will present an annual festival of music in this city. Other speakers at this meeting were the Rev. George L. Payne, executive secretary of the Greater Boston Federation of Churches; Prof. John E. Marshall of Boston University, and the Rev. Ernest R. Guthrie, who delivered the invocation. Following the speech-making those present enjoyed a concert provided by the People's Symphony Orchestra, Emil Mollenhauer conductor, with the assistance of Lucy Van de Mark, mezzo soprano, and Ralph Smalley, cellist.

Among the other events which took place during the day were concerts in Municipal Hall, South End, under the direction of Mrs. Robert A. Wood, at the Centenary Methodist Church at Auburndale, in the West Newton Music School and at the Long Island Almshouse. Here the chorus and orchestra from the Ancrum Music School and a band of fifty pieces from the Second Church of Dorchester gave a number of selections for the inmates. In the evening there was a concert by Ohel Jacob's Synagogue, East Boston, under the auspices of the Jewish welfare committee.

### EVENTS OF THE WEEK.

In view of the fact that approximately 10,000 events had been arranged for Boston's Music Week by an enterprising committee, it would be manifestly impossible to present a complete program in these columns. It may be of interest, however, to mention a few of the more important events. Beginning Sunday and continuing until Saturday there was a band concert on the Common every noon and evening, the music being furnished by bands from the Army and Navy, the Salvation Army, and other organizations. The classes at the Division of Music at Harvard University were open to the public throughout the week.

Monday's events included concerts and lecture recitals at various schools and colleges and a concert at the Bridge-water State Farm by soloists from St. Paul's Cathedral.

Tuesday afternoon a "sing" was held in Symphony Hall in which 1,600 public school children participated, with the high school orchestra, under the direction of John A. O'Shea. A recital was given by the Music Lovers' Club under Edith Noyes Green in the morning, the program featuring Boston composers—Mrs. Beach, Mabel Daniels, Edith Noyes Green, George W. Chadwick, William Arms Fisher, Arthur Foote and Edward MacDowell.

On Wednesday evening a concert was given at the Charlestown State Prison by the Dorchester Choral Class, under the direction of Mrs. Davison. Prisoners took part in the singing and the orchestra of the institution assisted. In the evening and at midnight two Pageants of Harmony were held on the steps and balcony of the State House in which orchestras, bands and hundreds of Boston University students and trumpeters participated under Prof. H. Augustine Smith of Boston University, featuring a giant stereopticon and curtain, moving lines of costumed students, Boston hymns, lantern slides, tableaux, nativity scene with electrical torches, stars, angels and masterpieces in color. . . .

Thursday's program included, besides the band concerts on the Common, a concert by the settlement children at the Municipal Building in the South End, a band concert in the flag room of Boston University, a concert by the Harvard Glee Club at the Harvard Music Building and a settlement school contest at the Lowell Institute.

Friday's high lights were a concert at the New England Conservatory of Music under the direction of Wallace Goodrich, and a jazz symposium at Boston University by Prof. Edward B. Hill of Harvard University. Prof. John P. Marshall of Boston University, Henry L. Gideon, John del Castillo and the Leo Reisman Orchestra of the Hotel Brunswick.

A benefit concert was held in Steinert Hall, Saturday morning, for the profit of the Boston Music Settlement School. Other events of that day were a recital of chamber music at the New England Conservatory, a dinner of the Boston Pianoforte Teachers' Society, and a concert by the Lincoln House Orchestra at the Boston Public Library.

A miscellaneous choral concert was given by the People's Choral Union with Jeannette Vreeland as pleasurable soprano soloist, under George Sawyer Dunham at Jordan Hall on Sunday afternoon. The events of the week came to a close Sunday afternoon with a contest by ten foreign singing societies at Symphony Hall, under the auspices of Community Service. Dr. Archibald T. Davison of Harvard, Thomas W. Surrette of Concord, and Frederick S. Converse of the New England Conservatory of Music, as judges, awarded first prize to the Swedish group, second prize to the Dutch, and third prize to the Germans. . . .

These are merely a few of the thousands of musical events that took place during Music Week in greater Boston. In addition to concerts on the scale mentioned above there were special programs in private and parochial schools, churches, stores and factories. People in hospitals and other shut-ins were visited by groups of professional and amateur musicians. Although Music Week proper ended on Sunday, the program of the committee will really be concluded at the

Boston Opera House on May 16, 17 and 18 when Mendelssohn's oratorio, Elijah, will be given in operatic form with several thousand participants, under the general direction of William Dodd Chenery, producer, and George Sawyer Dunham, conductor.

### "THE CRADLE OF MUSIC IN AMERICA."

In reviewing the history of music in America, the Boston Music Week Committee has unearthed some interesting facts as to the important rôle played by this city in furthering the cause of music. Thus it was in Boston that

The first music was printed in America, 1698.  
The first book of sacred music was issued in America, circa 1712.  
The first pipe organ in New England was erected in King's Chapel, 1714.  
The first singing school in America was held, 1717.  
The first music instruction book in America was published, 1721.  
The first public concert advertised in America, 1731.  
The first pipe organ built in New England, 1745-6.  
The first secular sheet music published in America, 1768.  
The first spinet built in America, 1769.  
The first singing contest in America, held in Dorchester, 1790.  
The first oratorio in New England, The Philharmonic Society, organized, 1810.  
The first great oratorio society in America, The Handel and Haydn Society, organized, 1815.  
The first complete performance in America of Handel's Messiah, 1818.  
The first complete performance in America of Haydn's Creation, 1819.  
The first singing anywhere of My Country 'tis of thee, in Park Street Church, July 4, 1832.  
The first large school of music in America, The Boston Academy of Music, founded, 1833.  
The first study of Music in the Public Schools of America, introduced by Lowell Mason, 1838.  
The first performance in America of Mendelssohn's Elijah, 1840.  
The first performance in America of Rossini's Stabat Mater, 1843.  
The first performance in America of Handel's Samson, 1845.  
The first performance in America of Handel's Judas Maccabeus, 1847.  
The first American chamber music organization, the Mendelssohn Quintette Club, 1849.  
The first performance in America of Beethoven's Overture Leonore, No. 3, 1850.  
The first performance in America of Mozart's Symphony in G minor, 1850.  
The first large Music Hall in America, 1852.  
The first music journal of national circulation, founded by John S. Dwight, 1852.  
The first performance in America of Mendelssohn's Hymn of Praise, 1862.  
The first great concert organ in America, opened in Music Hall, 1863.  
The first great five day choral festival in America, May 1865.  
The first great music jubilee in America, 1869.  
The first large oratorio written in America, John K. Paine's St. Peter, performed, 1879.  
The first complete performance in America of Bach's St. Matthew Passion, 1879.

Other dates of interest in the musical chronicle of this city are as follows:

1746 Boston's first native composer, William Billings, born.  
1754 Boston's first concert hall erected. Torn down in 1869.  
1764 Paul Revere engraved the music for Josiah Flagg's Collection of Best Psalm Tunes.  
1770 Billings's New England Psalm Singer published.  
1783 The Boston Book and Music Store opened by Ebenezer Battelle at No. 8 State Street. (The predecessor in unbroken line of Oliver Ditson's).  
1786 Stoughton Musical Society formed. (Oldest existing singing society in America).  
1789 The Oratorio Jonah performed in King's Chapel before President George Washington.  
1792 Oliver Holden of Charlestown published his hymn tune, Coronation.  
1792 Lowell Mason, the "Father of Church Music" and of public school music in America, born in Medfield.  
1798 Adams and Liberty, known as "The Boston Patriotic Song" published. (It used the melody now identified with The Star Spangled Banner).  
1803 Benjamin Crehore of Milton, Mass., made the first piano in New England.  
1813 John S. Dwight, the "Father of Musical Criticism" in America, born.  
1823 The oldest existing piano making concern in America, founded by Jonas Chickering.  
1824 General Lafayette welcomed by a chorus of school children on the Common singing the Marseillaise.  
1835 The oldest existing music publishing house in America founded by Oliver Ditson.  
1837 The Harvard Musical Association founded.  
1841 Beethoven's 1st and 5th symphonies first played in Boston by the Academy of Music orchestra.  
1852 Marriage of Jenny Lind to Otto Goldschmidt on February 5, at No. 20 Lombard Square.  
1867 New England Conservatory of Music founded by Eben Tourjée.  
1871 The Apollo Club founded under B. J. Lang.  
1872 The International Peace Jubilee, the largest music festival ever held in America.  
1874 The Cecilia Society founded under B. J. Lang.  
1876 First performance of John K. Paine's First Symphony under Theodore Thomas.  
1877 First performance of J. C. D. Parker's Redemption Hymn.  
1881 Boston Symphony Orchestra founded by Henry Lee Higginson.  
1885 The Kneisel Quartet organized.  
1894 The Allen A. Brown Music Library, begun in 1854, presented to the City.

### BRILLIANT OPENING FOR BOSTON SYMPHONY "POPS" UNDER AGIDE JACCHIA.

The celebrated "Pop" concerts of the Boston Symphony Orchestra opened Monday evening, May 5, at Symphony Hall, with a capacity audience in attendance. Again tables and chairs took the place of the rows of seats on the floor, and again people ate, drank (so to speak) and smoked while listening to the well-varied and generally interesting programs arranged by the deservedly popular Agide Jacchia, conductor of these concerts. As usual, the balconies as well as the floor were filled, while a bar at the back of the first balcony ministered to the inward needs of those seated above stairs. It is hardly necessary to go into any great detail as to the playing of the orchestra. For the purposes of the "Pops" it is quite the same as the regular symphony orchestra, and it serves the admirable Mr. Jacchia well. He received an ovation upon his appearance; and his feeling for melody, his incisive rhythm and his ability to grasp and impart whatever dramatic value inhered in the music roused his audience to customary enthusiasm.

Although the conductor of a series of concerts of this nature is necessarily restricted in his choice of pieces, Mr. Jacchia has demonstrated in past years and again during the first week of the "Pops" his ability to include interesting novelties here and there among the older and hackneyed pieces. Monday's program, for example, included a relatively unfamiliar oriental rhapsody by Glazounoff and a pot-pourri from the popular musical comedy Wildflower, not yet heard in this city. On Tuesday, which was Simmons College night—with the Simmons Glee Club supplementing the program under the leadership of John Pierce—he included a folk dance from Rimsky-Korsakoff's charming opera, The Snow Maiden, and an arrangement from Fred Stone's play of this season, Stepping Stones. Music Week Night, which came Wednesday, brought the ballet music from Schubert's Rosamunde and an arrangement by Mr. Jacchia of the slow movement from Beethoven's pathetic sonata. The Glee Club of Wellesley assisted in the program Thursday, which was Wellesley College night. Casella's starkly dramatic rhapsody Italia and selections from Lohengrin featured the program of Saturday.

It has been indeed an auspicious opening week, with large

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#### SYMPHONY SUMMARY.

Lack of space last week prevented a detailed account of works performed by the Boston Symphony Orchestra during the past year. As regards a summary of the season, we beg leave to recall an observation that Mr. Huneker was wont to make when confronted with some problem of a statistical or encyclopaedic nature: "Only God and Philip Hale know!" Accordingly, we append herewith the interesting summary compiled by Mr. Hale—a significant commentary on Mr. Montoux's genius as program-maker—as well as the opinion of that eminent critic on the season in general and Mr. Montoux in particular:

Sixty composers were represented. Beethoven and Strauss led with eight performances each, but the latter Symphonies Domestica was performed twice, and three of his compositions were songs. Mozart came next with six; two of the compositions were operatic arias. Brahms was represented five times; Mahler and Wagner four times (three of Mahler's songs were sung); Berlioz, Liszt, Ravel and Tchaikowsky, three times; Debussy, Dukas, Dvorak, d'Indy, Sibelius, Stravinsky twice each (Stravinsky's "Sacre du Printemps" was played twice). Then there were two negro spirituals sung by Mr. Hayes.

The composers whose names were on the program for the first time were Aubert, Bliss, Bowen, Gliere, Leginska, Schenk, Taylor, Zeckwer. The American composers represented were Carpenter, Converse, Gilbert, Hadley, Hill, Leginska, Loeffler, Stuart Mason, Paine, Schelling, Schenk, Taylor, Zeckwer. Mr. Zeckwer's name was unfortunately omitted in the summary published in some of the twenty-fourth program books. Thirteen Americans in all. One hundred and five compositions, orchestral and vocal, were performed.

These compositions were performed for the first time:  
Converse—Song of the Sea.  
Leginska—Two short pieces.  
Mason—Bergeric.

Works performed for the first time in America were:  
Bliss—A color symphony.  
Bowen—Cocerto, C minor, for viola (Lionel Tertis), and orchestra.  
Bridge—Suite, The Sea.  
De Falla—Nights in the Gardens of Spain, for pianoforte and orchestra (Henrich Gebhard, pianist.)

Works performed for the first time in Boston:  
Aubert—Halabera.  
Boccherini—Violoncello concerto, B flat major (Pablo Casals).  
Gilbert—Negro Rhapsody.  
Gliere—The Sirens.  
Hadley—Ocean.  
Hill—Stevenoniana, suit No. 2.  
Mahler—Symphony, D major, No. 1. Song, Wer hat das Liedlein erdacht (Marya Freund).  
Mozart—Symphony, C major (K 200).  
Roussel—La Ville Rose.  
Schelling—A Victory Ball.

Schenk—In a Withered Garden.  
Scriabin—Third Symphony, The Divine Poem.  
Stravinsky—Le Sacre du Printemps.  
Taylor—Through the Looking Glass.  
Zeckwer—Jade Butterflies.

The works performed for the first time at the Symphony concerts were:  
Berlioz—The Repose of the Holy Family (Roland Hayes).  
Debussy—Symphonic extracts from The Martyrdom of St. Sebastian.  
Mahler—Songs, Urlicht, Das irdische Leben, and Wer hat das Liedlein erdacht (Marya Freund).  
Mozart—Un aura amorosa, from Così fan tutte (Roland Hayes).  
Aria from Titus (Sigrid Olegin).

Rossini—Overture to The Barber of Seville.  
Strauss—Song, Muttertaelelei (Sigrid Olegin).  
Wagner—Introduction to Act II of Tristan and Isolde.

The soloists who took part were:  
Soprano—Mmes. Freund, Janacopulos and Rethberg.  
Contralto—Mme. Olegin.  
Tenor—Mr. Hayes.  
Violinists—Messrs. Burgin, Flesch, Thibaud and Zimbalist.  
Viola—Mr. Tertis.  
Violoncellists—Messrs. Bedetti and Casals.  
Pianists—Messrs. Bauer, Nikisch, Rialer, Rosenthal and Schmitz.  
Mmes. Freund and Rethberg, and Messrs. Kikisch, Rialer and Tertis were heard for the first time in this city.  
Mmes. Janacopulos and Olegin, and Mr. Hayes sang for the first time at a Symphony concert in Boston.

It might be interesting to inquire into the nationality of the composers, but this classification is not always easily made. Is Liszt, for example, to be classed with German-Austrian composers, or as a Hungarian?

The French composers were Aubert, Berlioz, Chabrier, Debussy, Dukas, G. Faure, Franck, d'Indy, Lalo, Ravel, Roussel.  
The Russian were Borodin, Gliere, Moussorgsky, Rachmaninoff, Rimsky-Korsakoff, Scriabin, Stravinsky, Tchaikowsky.  
The English were Bliss, Bowen, Bridge, Vaughan Williams.  
The Italian were Boccherini, Monteverdi, Respighi, Rossini.  
Spain was represented by de Falla; Finland by Sibelius; Bohemia by Dvorak and Smetana; Poland by Chopin.

Of the singers Mme. Janacopulos and Mr. Hayes were the most conspicuous by reason of their art. The pianists were of a uniformly higher order. There was naturally curiosity to hear young Mr. Nikisch, and he did not disappoint expectation. Mr. Rosenthal's performance of Chopin's concerto will long remain in the memory. Among the violinists, Messrs. Thibaud and Zimbalist gave memorable interpretations. Mr. Tertis displayed his long established skill as a player of the viola, showing technical skill and sound musicianship rather than beauty of tone.

It is hardly necessary to review the character of the orchestral performance or to inquire curiously into the nature of the works heard here for the first time. The orchestral performance was, as a rule, remarkably eloquent. The interpretation of the much discussed Sacre du Printemps was undoubtedly the most brilliant tour de force in the whole history of the orchestra. The expression of conflicting opinions concerning the work itself was welcome, for without heated discussion of an unfamiliar work that has been hailed as "epoch making" art is stagnant. When the earlier tone poems of Richard Strauss were first performed here, Edward MacDowell, greatly interested, by no means a conservative, said to us that Strauss had invented a new art; these tone poems could not be called music. Is it not possible that musicians in the future may learn from the Sacre du Printemps rhythmic lessons, and perhaps lessons in orchestral color, which they will put to a better use in their pursuit of beauty, nobility, grandeur of expression.

Boston, and not Boston alone, owes a heavy debt to Mr. Montoux. The orchestra as it is today is his creation. He moulded it into its perfect form. He has given it precision and plasticity, homogeneity and euphony, taste and style. As a program maker he has shown the greatest catholicity. He has been interested, and not perfunctorily, in the American composer. As an interpreter he has been eloquent without extravagance. A Frenchman, he has not been chauvinistic. He has destroyed the absurd tradition that only a German can understand and interpret German music from the time of Bach to that of Richard Strauss.

#### CHALIAPIN STIRS LARGE AUDIENCE.

Feodor Chaliapin, the magnificent bass, brought the Steinert series of concerts to a close Sunday afternoon, May 4, in Symphony Hall. With the altogether capable assistance of Feodor Koenemann, who not only played helpful accompaniments, but also a number of piano solos, Mr. Chaliapin, who was in excellent voice and spirits, gave fresh proof of his mastery of song interpretation. His genius for characterization, his rare ability to sense and transmit the emotional content of every song which he sets

out to interpret, the understanding and sympathy and broad humanity of this great artist were everywhere in evidence. Of added interest was the inclusion in his program of a number of songs hitherto unheard here. Although these new pieces were not necessarily distinguished, it was reassuring to learn that Mr. Chaliapin's song repertoire was not confined to the numbers which he has repeatedly given here. It is hardly necessary to say that Mr. Chaliapin's audience, a large and enthusiastic one, recalled him again and again, necessitating numerous encores.

The Russian singer was assisted by Rudolph Polk, a highly competent violinist, who revealed a warm, full tone, fine intonation, technical skill and uncommon musical sensitivity in Smetana's Aus der Heimat; a Serenade Espagnol of Chaminade, transcribed by Kreisler; a Caprice Basque, by Sarasate; the Wilhelmj arrangement of the Meister-singer prize song, and for final show piece Wieniawski's Souvenir de Moscow. Mr. Polk made an excellent impression on his audience and was obliged to add extra pieces.

#### LAMBERT MURPHY SINGS NEW PATRIOTIC SONG.

Lambert Murphy, tenor, gave a recital Sunday evening, May 4, in Symphony Hall, the recital taking the form of a concert reception to Edward MacHugh, composer of the patriotic song Our God, Our Country and Our Flag, which received its first public performance on this occasion. The song is an effective piece which ought to win widespread popularity. It was sung in stirring fashion by Mr. Murphy and the Harvard quartet, and the audience insisted on its repetition. The reception was presided over by the Hon. W. T. A. Fitzgerald, and consisted of speech-making by the Rev. R. Perry Bush and the Rev. Michael J. Dwyer. Father Dwyer, the possessor of an agreeable voice, had quite a following here some years ago as a pleasurable singer, and treated the audience to an air from Wallace's Maritana and another piece added for good measure.

In addition to Mr. MacHugh's song, Mr. Murphy was also heard in pieces from Rachmaninoff, Fouldrain, Purcell and various American composers. In these pieces Mr. Murphy recalled old pleasures with the splendid quality of voice, warmth of utterance, excellent enunciation and taste which have won him distinction. He was warmly received.

#### CELEBRATED ARTISTS FOR NEXT SEASON'S SUNDAY CONCERTS.

That next season's series of Sunday concerts at Symphony Hall will maintain the high standard of recent years is indicated by a preliminary announcement of the artists already engaged for this series. They include Mmes. Schumann-Heink, Hempel and Olegin, and Messrs. Chaliapin, Hayes, McCormack, Werrenrath, Kreisler, Rachmaninoff, Hofmann, De Pachmann and Heifetz.

#### WALTER PIDGEON SAILS WITH ELSIE JANIS.

Walter Pidgeon, the admirable baritone of this city, sailed for Europe Saturday, May 3, on the Olympic. Mr. Pidgeon had remarkable success this season as assisting artist to Elsie Janis. He will be heard with Miss Janis in London and the English Provinces, after which he will resume his study of the operatic repertoire, probably under the direction of Jean de Reszke. The success of this fine young artist

(Continued on page 24)

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## PRIZE WINNING SOLOISTS AT BUSH CONSERVATORY SYMPHONY CONCERT

Harold Triggs, the talented young pianist who won the Bush Conservatory annual prize contest for pianists at Orchestra Hall, Chicago, recently, is an artist student of Jan Chiapusso in the Master School. Mr. Triggs will appear as soloist with the Bush Conservatory Symphony Orchestra at its final concert of the season on May 20 in Orchestra Hall. He has been a student in the conservatory classes for the last nine years, having in that time pursued his

is not so well known but is yet more remarkable is that she is also a busy and popular school teacher in the Wilmette public schools. Between times she is president of the Omega Chapter of Sigma Alpha Iota, the new national musical sorority recently installed at Bush Conservatory.

Olga Eitner, the splendid young violinist who was awarded the prize in the violin section of the annual contest for Bush Conservatory students, is also a pupil of the master school,



OLGA EITNER



HAROLD TRIGGS



HELEN E. SMITH

studies with Julie Rive-King and Mr. Chiapusso. The prize awarded is a grand piano, given by the Moist Piano Company. Mr. Triggs, who comes from Denver, has not only won honors in his musical career, but also during the same time has earned the degree of B. A. from the University of Chicago, having graduated from that institution in 1922. Besides his appearance as soloist with the symphony orchestra on May 20, he was scheduled to give a recital in Kimball Hall on May 10 under the auspices of the Musical Guild of Chicago.

Helen E. Smith, soprano, who won the prize of a grand piano offered by the Moist Piano Company for vocal students in the prize contest, has studied for several years with Mae Graves Atkins at Bush Conservatory, and as a member of the master school is continuing her work with the same teacher. Miss Smith, whose voice won the commendation of the judges, is well known in Chicago musical circles, where she is in demand for professional appearances. What

under Richard Czerwonky, the well known violinist and conductor. Miss Eitner, whose home is in Ottawa, Kans., has previously won distinction in Chicago by securing first place in the violin contest of the Society of American Musicians, held at Orchestra Hall last November. The petite and charming young artist is a typical product of the good musicianship required in the Czerwonky studio, as she plays viola excellently, is an accomplished pianist and accompanist, and has studied harmony and theory for a number of years.

All three of the prize winners will appear as soloists at the final concert this season of the Bush Conservatory Symphony Orchestra in Orchestra Hall, Tuesday, May 20, under the direction of Richard Czerwonky.

### Sanchez Pupil Wins Position

It is not uncommon for pupils of Carlos N. Sanchez, the voice specialist, to win positions in competitions against

other highly qualified singers. The latest instance is that of Marie Dimity, soprano, who, after a year of study with him, won the highly desirable position of soprano soloist at Greene Avenue Baptist Church, Brooklyn, Rev. Chas. D. McKoy, pastor, and F. W. Riesberg, organist and director. Her excellent natural voice, under his expert training, is unusually well controlled and even, with fullness and expression throughout its entire range, all this coupled with very pleasing personality. Such a voice was needed to match that of the baritone soloist, Josef Davies, whose powerful voice and animated manner of singing has been a feature at this church for the past two years. Several leading artists, pupils of Sanchez, who occupy excellent positions in Greater New York, are: Julie de Marcellin, soprano soloist at the Church of the Holy Apostles, and also teacher; Alice Ralph-Wood, several years soprano soloist of Clinton Avenue Congregational Church, Brooklyn; A. Marguerite Hokins, soprano of Union Congregational Church, Richmond Hill, L. I.; Lulu Gavette, soprano, and head of the vocal department, Franklin Conservatory of Music, Columbus, O.; Katherine Schwarzkopf, contralto, Hanson Place Baptist Church, Brooklyn.

"What do you consider your specialty?" Mr. Sanchez was asked. "Voice building," said he, "by which I mean developing any voice, from the beginning to the highest artistic perfection. Several of these singers named had 'holes in their voices,' lacking breath control, singing utterly without method, and in a remarkably short time they attained splendid results. To this end I expect to receive



MARIE DIMITY

singers at my studio all summer, making special rates and covering thoroughly as much ground as one with my experience can cover."

"But you coach singers, do you not?" he was asked. "Of course, and in all branches of singing, covering concert, recital, oratorio, church and operatic music, and I will say I have many pupils in all these spheres of musical art."

The well equipped studio, with every evidence of refinement and good taste, should welcome many pupils this summer. R.

### Lenska to Study Spirituals Here

Augusta Lenska will probably return to America in September for a visit at some of the famous Negro institutes and then go out to Estes Park to be with some friends. Miss Lenska, who hails from South Africa, is deeply interested in Kafir music and folk lore. She spent a year traveling from Eshowe in Zululand across the continent to Bulawayo, the erstwhile head Kraal of Lobengula, now the capital of Rhodesia.

Miss Lenska will, during her forthcoming visit to this country, consult the eminent musician, R. Nathaniel Dett, and will make a deep study of Negro spirituals.

### Evelyn Jeane Sails for Paris

On May 3, Evelyn Jeane sailed on the Leviathan for Paris, where she will remain for ten weeks, coaching with several of the well known masters and probably being heard in several concerts while there. On the eve of her departure she signed a contract as soloist with the Park Avenue Baptist Church, one of the finest church positions in the city. Miss Jeane sang at the Feast of Paschal Lamb on Holy Thursday at the Manhattan Opera House, and on the 9th was soloist at the musicale of the New York Ladies' Auxiliary of the Jewish Consumptive Relief Society of Denver, Col., at the Hotel Astor.

### Requiem Mass for Luigi Curci

On Wednesday morning, May 7, at ten thirty o'clock, in the Church of St. Clare, New York, the Rev. Dr. Francis Grassi officiated at a solemn requiem mass as a month's mind for Luigi Curci, Marquis of Simari, who died in Rome on April 7 last. A number of friends attended the services, which were very beautiful, an appropriate musical program being arranged by A. Bimboni. Renata Flondina gave a lovely rendition to Sorradella's Prayer and Mario Valle sang Lascia Ch'io Pianga by Handel.

### Grainger to Spend Summer Months in Australia

Percy Grainger, who has just completed one of his busiest and most successful seasons in this country, is leaving about the middle of this month to spend the summer months in Australia. Although his manager, Antonia Sawyer, has received numerous requests for him to appear professionally while in Australia, she has been compelled to refuse these offers as his visit can only be for a limited period as he must return to open his next tour on the Pacific Coast in October.

### Heifetz' Recent Dates

Jascha Heifetz appeared in Providence, April 20; in Schenectady, N. Y., April 21, and was booked for New Haven, Conn., April 25, closing his spring concert season, so far as cities north of the Mason and Dixon line are concerned.

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# MUSIC AND PUBLIC EDUCATION

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

## THE VALUE OF CONTESTS IN PUBLIC SCHOOL MUSIC

The Effect of Competitive Singing on the Progress of Music Teaching in Primary and Secondary Education

Competition in music is a two edged sword. Sometimes it serves the purpose for which it was intended, and again has operated to destroy the fine feeling it was intended to create. In many cases competition between various high school orchestras, choral societies, etc., has worked for the improvement of the music situation in the schools. In a good many instances it has brought about a better understanding between the business interests and the school systems to the extent of financial support for the purchase of instruments and other musical equipment. There are striking instances of this support such as in Rochester, N. Y., Oakland, Cal., Richmond, Ind., Winston-Salem, N. C., and many other places. The spectacular orchestra as against the rather quiet choral society has been favored with most of the publicity, but competitive singing has gone on quietly and unobtrusively for many years throughout our several States, leaving its impression for the betterment of music education wherever such contests have been held. On May 1 and 2 in Greensboro, N. C., there was a singing contest for the high schools of the State. Fourteen cities and towns were represented, and contests were held in piano, violin, solo voice, mixed quartets, girls' quartets, boys' quartets, girls' glee clubs, boys' glee clubs, mixed glee clubs, and orchestras.

### THE SOLO COMPETITION

The piano competition, judged by John Powell, was decidedly interesting insofar as it showed considerable native talent. About thirty pupils tried for the scholarship. It clearly indicated one thing—that the type of music instruction is improving and children are being prepared in a more efficient way. It is more toward technique and interpretation than a mere digital skill on the key board, or for want of a better expression, might be called "learning to play the piano." Only a few tried for the violin prize. The reason given was that there were not enough children sufficiently developed to the point where their teachers felt they should come out in the open—a very wise precaution. The solo singing was decidedly interesting because it had to be viewed from a very sympathetic standpoint. It is generally known that the pupil in high school is vocally at the worst stage of his career. It is only pupils in the upper schedule who have ability to compete. There were five divisions—soprano, contralto, tenor, baritone, and bass. The most interesting thing about the contest was the sincerity with which these pupils approached their task. There was nothing of the frivolous or insincere about it. They conscientiously tried to give the best in them, and did it according to their lights. The average vocal teacher would look with fear upon such a situation, but the idea behind the whole movement is to encourage these children who have vocal talent to study singing in order that they may take their places later on in church choirs, choral societies, etc., in their various communities. According to expectations, the girls' voices were better and more mature, but there were several cases among the boys who showed considerable ability.

### THE QUARTETS

The quartet division, as stated before, comprised girls', boys', and mixed. The mixed were by far the best, and in one or two cases were of superior merit. The outsider rarely appreciates what it means for young students to devote time and energy to the practice of quartet music, but the results more than justified the effort. The psychological effect of this type of work on the school population is the big thing behind the movement. It encourages all children to make the effort and to learn more about music, and to place themselves in a position for further accomplishment. No one questions the value of boys singing together. It establishes a comradeship which is rarely approximated through any other channel, and for that reason it should be encouraged.

### GLEE CLUBS

The girls' glee clubs showed considerable ability, both in technique and tone. Some were not so good as others, but

in a few instances the tonal balance was remarkable, and the interpretation was far above the average. The mixed glee clubs were perhaps the best of the three groups, which is the most natural thing to expect, and in one case—that of the small town of China Grove—the chorus showed a development which was really remarkable. It must be remembered that the average high school is small in school population, and when we consider that a chorus of twenty-six pupils (the limited number of contestants) can be brought to that type of vocal efficiency, it is something which is worthy of public recognition.

### THE ORCHESTRAS

The orchestras were not so good, but the one from Winston-Salem showed real progress. It is at least complete in instrumentation, but owing to conditions in the town which did not permit this orchestra to be thoroughly organized on a rehearsal basis, they did not do themselves full justice. Orchestras can not be developed in a short time, nor can they be considered orchestras when they are merely a group of players put together for a few rehearsals. It is an assured fact that within a few years the orchestras in the schools of the South will no doubt be as fine as in any other part of the country, and it is contests of this kind that will tend to make them so.

### THE EFFECT ON SCHOOL MUSIC

It is a good thing for pupils and teachers to come into competition with one another in order to find out what the other person is doing. When reasons are given why one group is not so good as another it is usually an impetus to that teacher to speed up the work and try for a finer accomplishment. No one likes to lose, and for that reason between contests a more intensive effort is planned in order to bring the various groups up to the same standard which made it possible for someone else to receive the award. This is more interesting to the pupil than the teacher, and for that reason State Boards of Education and colleges should be encouraged to patronize movements of this kind.

Credit for this competition goes to the North Carolina College for Women and Dr. Wade H. Brown, dean of the music department, for sponsoring the movement. It is not an easy thing to finance competitions of this kind, but when we consider that there were fourteen different groups represented and that it costs considerable to transport and house these pupils during the competition, it is important that full credit be given not only to their teachers and Boards of Education, but also to their parents who undoubtedly made sacrifices in order that the competition would be successful. The writer had the privilege of acting as judge for this contest, and confidently feels that he got considerable good out of his visit.

### Rose Florence Presents Pupils

Rose Florence, of San Francisco, Cal., gave a studio recital in the Colonial Ballroom of the Hotel St. Francis on May 1. The program was an interesting one, consisting of choral numbers and solos. The ensemble was as follows: Emily Staley Beal, Carmen Bland, Irene Carroll, Adele Davis, Martha Jalava, Jennie Johnston, Lenore Keithley, Reva Thomas Ker, Kathryn Masten, Helen McClory, Romy Pizzoni, Serena Bland Preusser, Loraine Stebinger and Irma Harris Vogt. A number of these young ladies were heard in solos.

### Medal Contest Week at Ithaca Conservatory

Medal Contest Week was observed by the Ithaca Conservatory of Music, beginning with Monday evening, April 28. A contest was held each evening by the different departments, for juniors and seniors, and two medals, one gold and one silver, were awarded the two persons considered by the judges to have displayed the greatest talent and artistic finish in the selections rendered. The winners in the contests were as follows: Monday evening, piano contest—(gold medal) Katherine Kline, of Trenton, Pa.; (silver

medal) Marion Starkweather, of Worcester, N. Y. Tuesday evening, vocal contest—Gretchen Haller, of Herkimer, N. Y. (first prize), and Arnold Putnam, of Duluth, Minn. (second prize). The contest for students in the Physical Education School was held Wednesday evening and Sara Miller, of Oneonta, N. Y., was first, while Doris Pettengill, of Melrose Highlands, Mass., won the silver medal. Thursday evening the students in the Williams School of Expression competed, Leah Unangst, of Nazareth, Pa., winning the gold medal, and Alice Ridley, of Ithaca, N. Y., the silver one. In the violin contest, Friday evening, the first award went to Regina Bleil, of Glenshaw, Pa., a girl of sixteen years, and Lynn Bogart, of Binghamton, N. Y., received the silver medal. G. E.

### Pavlova Gone for the Summer

Closing what she declared was the longest and most highly successful American tour of her career with a brilliant fortnight's engagement at the Metropolitan Opera House, New York, Anna Pavlova, with her entire company, sailed on the United States liner George Washington for Europe on Tuesday, May 6. The celebrated dancer will devote the greater part of the summer period to her home, Ivy House, in the suburbs of London, going to Paris early in the fall for a few special appearances. She will open her London season at Covent Garden in September. Well known personages of the opera and professional world gathered upon the decks of the steamship to bid Pavlova farewell, to wish her "bon voyage," and express their happiness at the announcement, given out by her managers, S. Hurok, Inc., that she would return to the United States in the fall. Cameras clicked and bouquet after bouquet was piled at her feet.

On arriving in London, Pavlova will have covered the greatest distance ever comprised in one continuous tour—25,000 miles. While in this country she and her organization visited some 100 cities, gave two hundred and fifty performances, and danced no less than four, and upon many occasions eight important features a day. During all this time Mme. Pavlova did not miss a single performance for any cause whatsoever, nor was there a single cancelled booking—a record probably never before equalled.

Pavlova's American tour next season, opening at the Manhattan Opera House, New York, on October 16, will be confined to the principal cities of the northern states and the Pacific Coast, after which a tour of Australia, the only art-loving country the dancer has not yet visited, is in contemplation by Mr. Hurok.

### Werrenrath Is Initiated in Fraternity

Reinald Werrenrath, baritone, was initiated into the Alpha chapter of Phi Mu Alpha, national musical fraternity, by the local chapter, at initiation ceremonies held at the Adams Hotel in Denver, Col., April 11. Mr. Werrenrath had been pledged for some time, but this was his first opportunity to take the final obligations. Those present and assisting in the initiatory ceremonies were R. Jefferson Hall, William G. Mitchell, L. N. Parker, Henry Ginsburg, Harry J. Kessler, Francis Hendricks, J. R. Maxwell, S. A. Pogue, Elmer Grundy, Wayne C. Hedges, John C. Thomas, Albert Medina, Freeman H. Talbot, Oliver Wood. Assisting were Edwin J. Stringham, Iota Chapter, and Campbell Foltz, Alpha Chapter.

### Mary Oliphant Wins Honors

Mary Oliphant, fifteen year old violin pupil of Mrs. Huron H. Hutcherson, and piano pupil of Olive Beamon, an exponent of the Effa Ellis Perfield Pedagogical System, of Jackson, Miss., carried off high music honors at the recent meeting of the Mississippi Federation of Music Clubs and Music Teachers' Associations at Vicksburg. She won first medal in student piano, first in student violin, and a scholarship in professional violin.

### Anne Stevenson Pupil Sings in Paris

Anne Stevenson has just learned that her tenor artist pupil, Charles Premmac, sang recently in Paris with the Association Symphonique, Jacques Pillois, conductor. He was heard in an aria from Fauré's *Shylock* and Duparc's *L'Invitation au Voyage*. Mr. Premmac will have some operatic appearances in Bergamo, Italy, during the spring.

### Rodgers' Engagements Run Into Summer

Ruth Rodgers' engagements will run well into the summer. Miss Rodgers has just been engaged for a series of concerts in Pennsylvania in the month of July.

## A Few "Reasons Why" The TOLLEFSEN TRIO Has attained its present status and popularity all over the country

The Trio is the oldest organization of its kind in the country, being founded in 1904. Carl and Augusta Tollefsen, violinist and pianiste of the Trio, were the founders and have been active in their respective capacities ever since its inception. Paul Kefer, cellist, joined them in 1908 and is with them still.

The Trio began touring the country in 1914 and has since then given hundreds of concerts in all parts of the United States from coast to coast, appearing in 41 states. It has strictly adhered to programs of the best in chamber music interspersed with soli by one or all of the members, thus creating a variety characterized to give pleasure to musicians and laymen alike.

The result of this long association has imparted to the playing of the Tollefsens a unity, sincerity of purpose and a finished ensemble which was aptly termed by a critic as "breathing together."

### What New York Critics Think of the Tollefsens

- NEW YORK HERALD**  
"The Trio played well. It displayed at all times those fortunate results of long and continued practice together."
- NEW YORK TRIBUNE**  
"The lengthy trio in F Major, Op. 25, by Georg Schumann was played with considerable attention to expression."
- NEW YORK SUN AND GLOBE**  
"The Trio showed itself well practiced and knit together."
- NEW YORK EVENING WORLD**  
"The Tollefsen Trio discouraged trios by Georg Schumann and Smetana in fashion exemplary, musical and acceptable."
- BROOKLYN DAILY EAGLE**  
"The Tollefsens are an experienced group of ensemble players and have through years of association acquired a unity and balance altogether admirable."
- STANDARD UNION—BROOKLYN**  
"It is a significant commentary upon the professional activities of the Tollefsens that they have survived whereas many other trios have come and gone. The fusion of tone and unity of spirit in their playing of this trio (Smetana) showed the musicians at their best."
- BROOKLYN TIMES**  
"Especially pleasing was the Andante con Espressione in which the violin and cello brought out the varying moods skillfully and with careful precision."



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## BOSTON

(Continued from page 21)

reflects great credit on his teacher, Mme. Vinello Johnson of this city. Mr. Pidgeon's career will bear watching.

## FELIX FOX TO TEACH AT BOOTHBAY HARBOR.

Felix Fox, director of the Felix Fox School of Piano-forte Playing in Boston, and admirable concert pianist as well, will be a guest teacher this summer at the Commonwealth School of Music at Boothbay Harbor, Maine. The twelfth summer session of this school, which was founded by Prof. Clarence G. Hamilton of the music department of



Garo Photo

FELIX FOX

Wellesley, will begin July 5. In addition to Messrs. Fox and Hamilton, the teachers will include Albert T. Foster, violin instructor at Wellesley College, and Carrie Schmitt, author of the Primary Grade of the National Graded Course, who will teach piano, harmony and a normal course for young teachers.

The school is beautifully situated on a wooded hill overlooking one of the picturesque portions of the Maine coast and offers a rare opportunity for recreation and study.

## LAURA LITTLEFIELD AND MIQUELLES SCORE IN GREENFIELD.

Laura Littlefield, soprano; Georges Miquelle, cellist, and Renée Longy Miquelle, pianist and accompanist, shared the program of a concert given in Greenfield, Mass., April 28, under the auspices of the Woman's Club of that city. Mrs. Littlefield's part of the program consisted in songs from

Schubert, Schumann, Rimsky-Korsakoff, Rachmaninoff, Massenet, dell'Acqua, Delius, Shaw, Drazel, Cadman, and, with a cello obligato played by Mr. Miquelle, Gounod's arrangement of Bach's Ave Maria. The Miquelles opened the program with an ancient sonata of Brevall, followed by cello numbers drawn from Saint-Saëns, Bach, Kampf, Schubert and Boellmann.

That these admirable artists made an excellent impression is indicated in a review which appeared the next day, captioned Closing Concert Most Enjoyable. The criticism in full was as follows:

"The musical season in Greenfield came to a delightful close last evening, when the final Woman's Club recital was given by a trio of Boston artists. The program was of a diverse character, and gave extreme pleasure, the artists being recalled for encores on numerous occasions. . . . Mrs. Littlefield proved to be a mature artist with unusual powers, a satisfying diction, and a remarkable purity of tone. . . . Mr. Miquelle demonstrated that he possesses a very broad technic and he produces a rich and smooth tone. . . . Mme. Longy-Miquelle, as accompanist, gave the other two artists very capable support."

## JOHN STEELE SINGS.

John Steele, popular tenor, gave a concert Sunday evening, May 4, at the Tremont Theater. His voice, vocal skill and sympathetic understanding gave pleasure to his hearers via the popular air, Che Gelida Manina, from Puccini's La Bohème, six Irish ballads arranged by Frank Tours, with the composer at the piano, and other songs from Irish and American sources.

## BARROWS' PUPILS GIVE RECITAL AT COPLEY PLAZA.

Advanced pupils from the Boston and Providence studios of Harriot Eudora Barrows, eminent voice teacher, gave a recital Saturday evening, May 3, at the Copley Plaza Hotel. This is one of the most interesting non-professional concerts of the season and a large audience gathered to hear the pleasurable vocalists who look to Miss Barrows for their singing precepts. The nine pupils who were heard on this occasion gave ample evidence of the sound musical standards and interpretative tastes that generally stamp the work of potential artists from these studios. The audience showed frequent signs of pleasure. Those who participated included Marion Nelson, Almira Bodell, Dorothy Stevens, Esther Mott, Helen Shephard Udell, Marguerite Watson Shaftoe, Alice Hatch, Claudia Rhea Fournier and Alice Armstrong Kimball. The program was well-varied, including old airs and songs drawn from French, German, English, Italian and American sources. Mabelle Baird and Bernice Vinal were helpful accompanists. A reception at Miss Barrows' studio in Trinity Court followed the concert.

## LONGY SCHOOL GRADUATION EXERCISES.

The annual graduation concert of the Longy School of Music was held Saturday afternoon, May 3, at Bates Hall. Edith Thompson, well known pianist of this city, opened the program with a group of pieces from MacDowell, Chopin, Debussy and de Falla, revealing her familiar abilities. There followed an enjoyable performance of Beethoven's sonata in F, by Fernand Thillois, leader of the second violin section of the Boston Symphony Orchestra, and Renée Longy-Miquelle, able pianist and one of the directors of the school. Mr. Longy then presented diplomas and medals to solfeggio laureates and announced the first award of a medal by the French consul here to Albert Sherman for his work in harmony.

Mrs. Alvan T. Fuller gave pleasure in an interesting group of songs by Hue, Dupont, Laroux and several pieces in English. She had the capable assistance of Arthur Fied-

ler, accompanist. Georges Miquelle provided an excellent cello obligato in the colorful song by Leroux. Eurhythmic interpretations based upon square and triangular figures (after Jean d'Udine Rhythmic Geometry) consisted of the finale from Haydn's piano sonata in C major (the Misses Brown, Dumais, Ellis, Gerry and Taylor) and Repper's The Buddha of the Lotus Pond, with Doris Morrison as Buddha.

As usual, this commencement concert was far more interesting than occasions of this kind are apt to be, and a very large audience was quick to show its appreciation, heartily applauding the participants. The audience also paid a warm and well deserved tribute to Mr. Longy, applauding him for some time when he appeared on the platform to award the diplomas.

## RAYMOND SIMONDS COMPLETING ACTIVE SEASON.

Raymond Simonds, the admirable lyric tenor, has been obliged to extend his season until the latter part of this month in order to satisfy late season demands for his appearance. Thus, he is one of the artists engaged for the annual spring music festival at the University of Maryland on May 14 and 15. At this festival Mr. Simonds will be heard as the tenor soloist in Rossini's Stabat Mater and in Cowen's Rose Maiden, also in a program of songs. Returning north Mr. Simonds will appear as tenor soloist in a



RAYMOND SIMONDS

performance of Hiawatha's Wedding Feast by Coleridge-Taylor in Quincy, Mass., May 22.

On April 28, the tenor gave a joint recital with Mme. Szumowska at Fall River, singing pieces by Szulc, Fournier, Hue, Massenet, Rachmaninoff, Rimsky-Korsakoff, Cadman and Ganz.

## JACCHIA CONDUCTS AT ART MUSEUM.

The first of a series of three concerts at the Museum of Fine Arts took place on May 2, the attraction being an orchestra composed of musicians from Symphony Hall, under the expert leadership of Agide Jacchia. The second concert in this series will follow on May 15, when the Harvard Glee Club will sing, with Dr. Archibald T. Davison conducting, while the final concert will be furnished on May 23, by the orchestra of the New England Conservatory of Music, with Wallace Goodrich as conductor. These concerts begin at eight o'clock and end shortly before ten. The Museum is open to the public, moreover, from seven to eleven, thus giving those who attend the concert an opportunity to enjoy the remarkable collection of art objects housed in the museum buildings.

## FELA RYBIER IN RECITAL.

Fela Rybier, Polish pianist, gave a recital Friday evening, May 2, in Steinert Hall. Miss Rybier gave an exhibition of her present abilities in the following program: toccata et fugue, D minor, Bach-Tausig; pastorale et capriccio, Scarlatti-Tausig; Scenes from Childhood, Schumann; Elegie, Rachmaninoff; nocturne (for the left hand alone), Scriabine; three Polish dances, op. 37, L. Rozycki; Fantasy, op. 49, Chopin; study, Chopin, and Spanish Rhapsodie, Liszt.

## OEDIPUS REX MUSIC AT N. E. CONSERVATORY.

A revival of classic collegiate music especially interesting to Alumni of Harvard and Yale universities was effected in a joint concert at Jordan Hall, Boston, May 2, of the Harvard Alumni Chorus; Sinfonia Glee Club and New England Conservatory Orchestra. The program consisted of Prof. J. K. Paine's music for the Oedipus Tyrannus of Sophocles, and George W. Chadwick's Ecce Jam Noctis. The former music was composed for the 1881 performance of Oedipus in Sanders Theater, Cambridge. Mr. Chadwick's piece was written for the Yale Bicentennial celebration in 1901.

Three episodes of the Oedipus were conducted by Mr. Chadwick; three by Malcolm Lang. George H. Boynton was tenor soloist.

J. C.

## Soder-Hueck to Conduct Summer Class

In celebration of Music Week, an interesting musicale was held at the Soder-Hueck studios on May 6, before an audience of representative people. Iseo Ilari, Italian tenor, sang charmingly some Neapolitan songs, and Marion Lovell, the coloratura soprano, was heard in several selections and the Bell Song from Lakme. Rita Sebastian, contralto, rendered the Samson and Dalila aria, My Heart at Thy Sweet Voice, and Elliot Zerkle sang the Eri tu aria from The Masked Ball. The quartet from Rigoletto was a splendid climax of the program.

Mme. Soder-Hueck announces that, owing to demands from many out-of-town teachers, she will again conduct a summer master class at her Metropolitan Opera House studios from June 15 to August 15.

## Hanson Signs New Lease

M. H. Hanson, after a continuous tenancy of fifteen years of his offices at 437 Fifth Avenue, has signed a new lease for this suite of offices.

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### Summer Courses at Ebell-Straub Studios

An announcement of importance and interest to artists, teachers and students has been made by the Ebell-Straub studios of Steinert Hall, Boston. For five weeks, from July 1 to August 9, summer courses in pianoforte, composition and voice will be given at these studios by Hans Ebell, pianist; Otto Straub, composer, and Cav. Carlo Cartica,



OTTO STRAUB

tenor. The experience and general qualifications of these men to conduct courses of this character will doubtless appeal to many aspiring artists and teachers who contemplate doing some work this summer while spending their vacation in the vicinity of Boston.

Mr. Ebell, widely and favorably known as a concert pianist,

received his first musical education at the Petrograd Music School, after which he spent several years coaching with Josef Hofmann, Leopold Godowsky and Sergei Rachmaninoff. He concertized successfully in music centers of Russia, Germany, France, England, and in this country. Since 1914 he has been teaching in Boston, where he is head of the pianoforte department at the Boston Conservatory of Music. Mr. Ebell will divide his work during the summer course between technic and interpretation, giving two class lessons weekly in each subject. The course in technic will include hand position and tone production; different ways of practising exercises, scales and arpeggios, and suggestions as to the proper practise of exercises and studies by Hanon, Clementi, Tausig, Chopin and Liszt. His course in interpretation will treat compositions of the early classics, the classics from Bach to Brahms, romantics from Weber to Liszt, and modernists from Grieg to Ravel. Special stress will be laid on the study of piano concertos.

Mr. Straub, who will have charge of the work in theoretical subjects, received a thorough musical education in schools in Stuttgart and Berlin. Specializing in composition, he studied with Dr. Hans Pfitzner in the latter's master class at the Berlin Academy of Arts. Mr. Straub's chamber music has won critical commendation in various cities. He is at present head of the theoretical department at the Boston Conservatory of Music. Mr. Straub will divide the summer course into two parts—first, harmonic and formal analysis for instrumentalists and singers, and, second, practical composition. The first course, which will consist of three class lessons weekly, will include systematic explanation of the fundamental principles of harmony and form, demonstrations with the works of standard composers, and practical exercises in writing. The course in composition, which will consist of two class lessons every week, will cover contrapuntal forms, compositions for solo instruments, voice, orchestra and choir, and different styles of writing. It being naturally impossible to treat the whole subject of musical theory exhaustively in so short a time, the aim of Mr. Straub's course is to convey a general foundation and a system on which to build up a sound understanding of musical art. He considers it essential that theory be regarded as an organic part of musical education, and desires to further the practical use of theoretical knowledge in all special lines of musical activity.

Mr. Cartica, who will give courses for ensemble work as well as coaching of singers, was for thirty-two years an opera singer, appearing in leading parts at La Scala in Milan under Toscanini and other celebrated conductors. Indeed, his work was of so meritorious a nature that he received the title of Cavaliere from the King of Italy. A pupil of Enrico Tamberlik, who was at one time a well known singer in Italy, Mr. Cartica follows in his teaching the traditional principles of Italian vocal art.

Five recitals, to which all participants of the summer courses will have free admission, will be given by members of the faculty. The main features of these recitals will be the standard compositions used in the courses. At the end of the course there will be a public contest open to all those enrolled at these studios. The winner will receive a prize scholarship equivalent to his tuition fee.



HANS EBELL

### S. Wesley Sears to Direct Dvorak Mass

The choir of St. James' Church, Philadelphia, S. Wesley Sears, conductor, appeared in concert on the evening of May 1. The choir was assisted by John Richardson, violinist, and Cleland Lerch, pianist. On Ascension Day, May 29, the choir will sing Dvorak's Mass in D, accompanied by an orchestra of forty players. The prelude will be the largo from the New World Symphony, and the postlude the final number from the same symphony.

### International Composers' Guild Dates

The International Composers' Guild will open its fourth season on December 7. As in previous seasons, this organization will give three subscription concerts. The other dates are February 8 and March 1, 1925. Owing to the fact that the Vanderbilt Theater could not accommodate all those who wished to subscribe last season, the International Composers' Guild will give its series in Aeolian Hall.

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# HOW TO WRITE A GOOD TUNE

By Frank Patterson

AUTHOR OF THE PERFECT MODERNIST AND PRACTICAL INSTRUMENTATION

## Seventeenth Installment

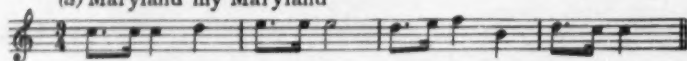
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### The "Dead Spot"

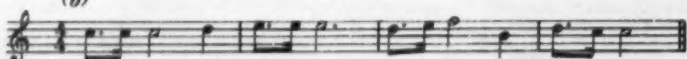
The student should never undertake to mingle separate ideas, no matter how good they are, unless they are really identical in rhythm and speed. This does not mean that note-lengths may not be mingled. They may, of course, two, three, four, five, six and more notes to the beat. But they must have a beat of exactly the force of the corresponding beats with which they are associated. This warning is issued because students (and not only students!) sometimes spoil their tunes by the incorporation into them of something inappropriate. The difference is often so slight, so extremely slight, that it might well pass unnoticed—except with the public, whose judgment is sure, though it is ignorant of reasons. These statements might seem to contradict what was said at the beginning of this chapter, where it was shown that the same note succession might, with altered rhythm, make several tunes. But it will be noted that those differences are consistently carried out, and that the genius and taste of the composers aided them to avoid error. These tunes, too, were made from separate inspiration, not borrowed, which is quite another matter. Their similarity is accidental, not intentional—which is also quite another matter. Those who "jazz" classical tunes do so generally with extraordinary skill, making new tunes of the old note-succession, not at all after the manner of the makers of potpourri, who will, for instance, turn Maryland, My Maryland into a march by simply lengthening the second or third beats of the 3-4 measure.

#### Ex. 61

##### (a) Maryland my Maryland



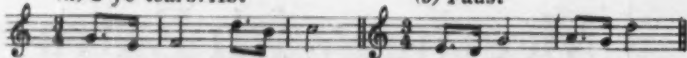
##### (b)



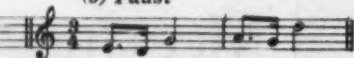
The march, be it added, is generally embellished with counterpoints (on the piccolo!) to make up for the "dead spot" so easily felt in this inappropriate 4-4 rhythm. What is the cause of that "dead spot?" Turn to other tunes of a somewhat similar rhythm and we will see. Some of them start on the up-beat, some are in 3-4 rhythm, but none have a syncopation which either destroys the necessary accent on the third beat of the bar, or suggests a much more rapid tempo—rag-time. This must be felt by the student. It is, at least, impossible for me to give tabulated data as to any positive and invariable results to be attained by the writing of certain progressions in a certain rhythm. But no one can hope to write tunes without judgment and musical instinct. Though, with the indications here given, a composer may develop his tune writing ability by careful observance of essentials—and, as I have insisted upon in other writings, the willingness to discard all ideas that are not appropriate, no matter how good they may be. Try over any of the tunes that follow with such alteration as has been made in Maryland in order to make a march of it, and see how the effect is spoiled. The reason, as I conceive it, is failure to fulfill the expectations of the suggested motion, and the motion note that seems suspended, awaiting something to come. It must not wait too long.

#### Ex. 62

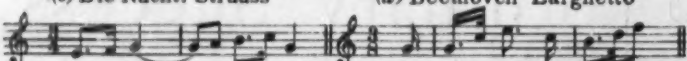
##### (a) O ye tears. Abt



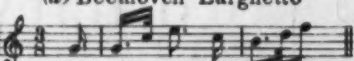
##### (b) Faust



##### (c) Die Nacht. Strauss



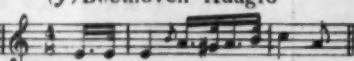
##### (d) Beethoven Larghetto



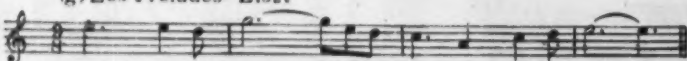
##### (e) Annie Laurie



##### (f) Beethoven Adagio



##### (g) Les Preludes Liszt



##### (h) Tchaikowsky



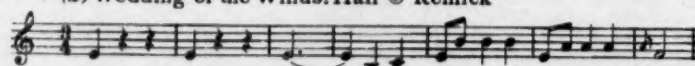
At Ex. 62a we have a rhythm exactly identical to Ex. 62b, yet one starts on the up-beat, the other on the down-beat. At c we have a long hold on the second and third beats of the first bar, yet the length of the actual beats may be extended without injuring the tune, because here is a distinct feeling of a crescendo leading from this comma to other commas in the next bar (on the second beat, B). There is nothing like it in the Maryland march. The Beethoven themes at d and f have that inimitable strength of slow rhythm that only Beethoven could attain, and in both cases there is a sort of natural pause on E. Annie Laurie, e, is more nearly like the Maryland march, with its syncopation in the second bar. But we have already seen that this sort of syncopation serves in certain places to accent a comma. See Exs. 24a, b and c, Exs. 16, 36, 37, 40, 43, 45, etc. The last two tunes in this example, g and h, are given because the first suggests a 6-8 rather than a 9-8 rhythm, and the other suggests 9-8 instead of 12-8. In the second the effect is to strengthen the rhythm, accelerate the tempo, and add greatly to the passion of the music, probably just what Tchaikowsky intended.

### Effects of Rhythm

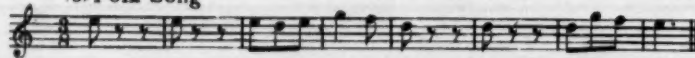
The effects of rhythm, as has already been seen, are extraordinary enough. An element in music which can entirely alter the effect of identical note successions cannot be lightly set aside, and the more we can learn about it the better prepared we will be to cope with the problems of tune writing. In Ex. 63 a few examples are given of its effects. First, repeated notes (a and b), then the effect it produces upon the descending scale, C, B, A, already alluded to (c, d and e). An incorrect writing of the Soldier's Farewell will be found at f and its proper form at g, and at h will be seen the use of grace notes and an eighth note with similar effect and intention.

#### Ex 63

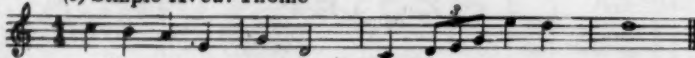
##### (a) Wedding of the Winds. Hall © Remick



##### (b) Folk Song



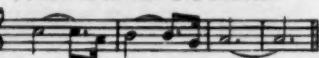
##### (c) Simple Aveu. Thomé



##### (d) Lincke



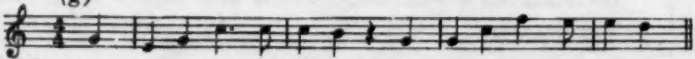
##### (e) Moon River © Forster



##### (f) Soldier's Farewell



##### (g)



##### (h)



The distinct phrasing of Ex. 63a is instructive. By a regular change of rhythm each two-bar section is distinctly separated from the next, and although all are different their progression is so lucid that the effect is excellent. The next tune is given to show the result of not carrying out the expected accent effect which naturally follows such an opening. The result is humorous, as it is intended to be. The three waltzes at c, d and e show how the addition of a short note alters the long rhythm as well as the character of the piece. The first is in eight-bar rhythm, the other two in four-bar rhythm. And notice how much slower d is than c, and how much slower (and sweeter) e is than d. (Compare Ex. 10b.)

(To be continued next week.)

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## CONVENTION BY OHIO ORGANIZATIONS PROVES NOTABLE EVENT IN TOLEDO

Ohio Music Teachers' Association, Ohio Federation of Music Clubs and Association of Presidents of State Music Teachers' Associations Hold Sessions—State Contests in Piano, Violin and Voice a Feature—Kelley Conducts Episode in Production of The Pilgrim's Progress—Master Classes by Samaroﬀ, Fanning and Andre de Ribaupierre

Toledo, Ohio, May 3—When three such notable organizations as the Ohio Music Teachers' Association, the Ohio Federation of Music Clubs, and the Association of Presidents of State Music Teachers' Associations hold a convention at one and the same time, big things may be expected to happen in Ohio musical matters, and the spot-light of attention will show a record of past achievement that is quite as favorable to the Buckeye State, as having produced several presidents and what-not.

During the week of April 28, Toledo played hostess to three State organizations. The occasion marked the forty-second annual session of the Music Teacher's Association, the sixth annual session of the Federated Music Clubs and the tenth annual session of the Association of Presidents of State Music Teachers' Associations. Mrs. Mary Willing Megley, of Toledo, is president of the first named organization; Mrs. Edgar Stillman Kelley, of Oxford, Ohio, of the second and Sidney Silber, of Chicago, of the third. The program of events planned by these distinguished heads and their associates was notable from beginning to end, bringing together a group of prominent musicians from all over the State and far distant points.

### SYMPHONY PROGRAM ON SUNDAY

The Toledo Symphony Orchestra, Lewis E. Clement conductor, gave the opening concert of the week, playing a program which featured American composers, among whom were Mortimer Wilson, Edward MacDowell, Charles Sanford Skilton, Rosseter G. Cole, Samuel Gardner and Louis Victor Saar. As a tribute to the Ohio composer, Samuel Richard Gaines, the Eurydice Club sang the Fantasy on Russian Folk Tunes, with orchestral accompaniment. Mrs. Otto Sand, conductor of the Eurydice Club, directed the number, obtaining excellent results from this organization of women's voices, numbering more than fifty members. Hermann E. Gunther, cellist, appeared as soloist, playing the ballade for cello and orchestra by Rosseter G. Cole.

### CONVENTION OPENS MONDAY

The convention was formally opened on Monday. The delegates registered at the Toledo Museum of Art where practically all of the sessions took place. The Monday Musical Club of Toledo arranged a luncheon at the Hotel Secor for all visiting delegates. A reception followed at the Art Museum. There were addresses of welcome by the Mayor of Toledo and other officials, which was responded to by Mrs. Edgar Stillman Kelley. This was followed by a lecture recital by Mrs. Frederick M. Fuller, of Toledo, exemplifying the Toledo Art Museum's regular Monday evening course on Ancient Music, which is conducted by Mrs. Fuller with assisting artists.

Monday evening, the Mozart Choir, under the direction of J. Charles Kunz, gave a creditable rendition of Dvorak's Stabat Mater. This chorus of 150 is now in its third season, and has accomplished much under Mr. Kunz' direction. The soloists of the occasion were Mabel Sharp Herdier, soprano; Rose Lutiger Gannon, contralto; Eugene Dressler, tenor, and Albert Borroff, bass, all of Chicago.

### TUESDAY PROGRAM FEATURES MRS. MACDOWELL

On Tuesday morning reports of the Credential Committee, the Nominating Committee and of Club Presidents were read. This was followed by a luncheon at the Toledo Club of which the Eurydice Club was hostess. Short talks were given by Mr. and Mrs. Edgar Stillman Kelley, Mrs. Edward MacDowell, Mrs. W. W. Chalmers and Mrs. S. M. Jones. The club sang several numbers directed by Mrs. Sand.

The afternoon session was given over to the discussion of the problems of the large and small club. The new course of study adopted by the National Federation of Music Clubs was explained, with illustrations by the members of the Tuesday Musical Club of Akron, Ohio.

Then came an illustrated lecture on the Peterboro movement by Mrs. Edward A. MacDowell. Mrs. MacDowell made many friends for herself and for the Peterboro colony through her earnest and instructive address.

### THE PILGRIM'S PROGRESS SUNG

Tuesday evening, the Toledo Choral Society, numbering three hundred and fifty, gave a festival performance of Edgar Stillman Kelley's The Pilgrim's Progress. Mary Willing Megley is conductor of the organization. This occasion was the first time that the work has been conducted by a woman and Toledo is justly proud of Mrs. Megley's achievement. The orchestra consisted of forty-five men from the Detroit and Cleveland Orchestra forces, and there was a chorus of thirty-five boys from the Trinity Choir of Toledo. The soloists included Norma Schelling Emmert, Mrs. Alexander Houston, Maude Ellis Lackens, Mrs. W. Herbert Sloane, George B. Blair, Frederick Mills, Reginald Morris, Roscoe Mulholland, Edmund D. Northup, Harry Turvey, Julius J. Blair and Norman Staiger, all of Toledo.

Edgar Stillman Kelley was given a rousing ovation when he appeared upon the stage to conduct one episode. Mr. Kelley presented Mrs. Megley with a laurel wreath as a tribute to her effort in presenting this work.

### JUNIOR CONTESTS WEDNESDAY

The Ohio Federation of Music Clubs inaugurated Junior contests in piano, violin and voice on Wednesday. Participants came from all over the State. There were two grades of contestants—under fourteen years and between fourteen and eighteen. The winners were: violin, grade two, Jacob Kaz of Cleveland; piano, grade one, Lionel Nowak of Cleveland, and grade two, Edward Fieger of Cleveland, and voice, grade two, Ruth McInnes of Toledo. A prize of \$25 was given to each of the winners.

At the conclusion of this contest members of the Federation conducted a music memory session in the First Congregational Church Community Hall, at which ten children took part. Four received a grade of 100 per cent, prizes being awarded to each. These were Lucille Holmes and Isabelle Gunn of Maumee, Ohio, and Dorothy Miller and

Geraldine Sprague of Toledo. Mrs. Herbert Davies, of Toledo, was supervisor of this session. Following came an address by Mrs. Arthur Shepherd, representing the Cleveland Symphony Orchestra activities in music memory contests. Then an address was given on Going Forward in Music Memory Work, by T. T. Frankenberg, of Columbus, Ohio, state chairman of music memory contests.

A twilight musicale was held in the church auditorium under the direction of Charles Sumner Johnson, organist.

### OLGA SAMAROFF GIVES RECITAL

One of the outstanding features of the convention was the piano recital given by Olga Samaroﬀ at the Scott High School auditorium on Wednesday evening, under the auspices of the Toledo Piano Teachers' Association. As a tribute to American music, Mme. Samaroﬀ included the Eroica Sonata of MacDowell in a program that displayed her attributes as an artist to splendid advantage. It was generally conceded that Mme. Samaroﬀ gave one of the finest concerts heard in Toledo this season. Many encores were demanded by the large and enthusiastic audience.

On Thursday morning Mme. Samaroﬀ conducted a master class in piano. This event was largely attended and brought even greater praise for her splendid musicianship.

### ERNEST BLOCH CLASS IN PEDAGOGY

A pedagogy and chamber music session was held at the Scott High auditorium Thursday afternoon. A lesson in pedagogy was conducted by Ernest Bloch, director of the Cleveland Institute of Music, and numbers were given by the Nold Trio of Toledo and by members of the faculty of the Cleveland Institute of Music.

### MUSICIANS' BANQUET

Thursday evening, May 1, the second annual musicians' banquet, sponsored by the Toledo Piano Teachers' Association, Eva Belle Clement, president, was held at the Woman's City Club building. Among the speakers were Sidney Silber, dean of the Sherwood Music School of Chicago; Mrs. E. A. Miller, principal of the normal and children's department of Oberlin College; Mrs. Walter Krebs of Dayton; Mrs. Edgar Stillman Kelley of Oxford; Walter Spry of Chicago, Ill., and Mary Willing Megley of Toledo. The principal address of the evening was given by Ernest Bloch of Cleveland, on Music Cooperation.

A short piano recital was offered by Dorothy Miller Duckwitz of New York City, formerly of Toledo.

### MUSIC CREDITS DISCUSSED

On Friday morning credits for music in high schools and colleges and certification of music teachers was discussed by E. F. H. Weis of Muskingum College, New Concord, Ohio. Nelle Sharpe, State Music Supervisor of the State Music Teachers' Association, gave a short talk which was followed with an address by the president of this organization, Sidney Silber.

One of the special features of Friday forenoon was the master class for violin, conducted by Andre de Ribaupierre, of the Cleveland Institute of Music. In the afternoon a master class in voice was conducted by Cecil Fanning, of Columbus, Ohio.

### SILBER GIVES RECITAL

Sidney Silber, of Chicago, gave a piano recital at the Art Museum, Friday afternoon. A twilight organ recital was given by John Gordon Seeley, organist and choir master of the Trinity Episcopal Church, Toledo, assisted by Clara Turpen Grimes, soprano, of Dayton, Ohio.

Friday evening a joint recital presented Jan Chiapusso, pianist, and Bogumil Sykora, cellist, both of Chicago.

The same evening the Waite High School Glee Club gave a performance of the Chimes of Normandy, in the school auditorium under the direction of Clarence R. Ball, super-

visor of music of the high schools, assisted by Bessie Werum, leader of the orchestras in the four high schools of Toledo.

### O. M. T. A. OFFICERS ELECTED

The next annual convention of the Ohio Music Teachers' Association will be held in Columbus, Ohio. Ella May Smith of Columbus was chosen the first honorary president of the association and the following officers for the ensuing year were elected: Otto Mees, president of Capital University, Columbus, president; Karl Eschman of Dennison University, Granville, first vice-president, and John A. Hoffman, Cincinnati Conservatory of Music, second vice-president. Samuel Richard Gaines, Columbus, Mrs. Edgar Stillman Kelley, Oxford, and Mary Willing Megley, Toledo, were elected directors for a three-year term. The president will appoint the secretary and treasurer.

### DISTINGUISHED VISITORS

Among the distinguished visitors at the convention were Mrs. Frank A. Seiberling of Akron; Ella May Smith, Mrs. Raymond Osborn and T. T. Frankenberg of Columbus; Mrs. Harry E. Talbot, Mrs. E. A. Deeds and Mrs. Walter D. Crebs of Dayton; Ora Delpha Lane of Zanesville; Mrs. Harry L. Goodbread and Mrs. Whiting Williams of Cleveland; Mrs. D. S. Bowman, Mrs. T. S. Eichelberger and Mrs. George M. Stadelman of Akron; Mrs. H. K. Mouser and Mrs. David Walter Evans of Marion; Mrs. C. B. Klingensmith of Youngstown and Mrs. John S. Jones of Granville.

F. I. G.

### Music Week at Winona Lake

Church choirs throughout the States of Ohio, Indiana, Illinois and Michigan, numbering several thousand voices, are beginning the preparation for Sacred Music Week at Winona Lake, Ind., to be held August 16 to 21, when for the first time church choirs of various sizes will be brought into competition for prizes somewhat after the manner of an Eisteddfod. Church singers will be divided into choirs of fifty voices and over, choirs between twenty-five and fifty, and choirs between ten and twenty-five voices. There will also be mixed quartets, soprano, alto and bass solos, gospel solos, and a special class for Sunday school orchestras.

Prizes aggregating close to \$1,000 in money, with many additional honors, will be awarded. All the choirs will contest, both with accompaniment and unaccompanied. Various standard selections will form the contestants' numbers for the quartet and solo singers. The adjudication will be under the direction of Dan Protero, of Chicago. The concluding features of the week will be a rendition of one of the standard oratorios, in which the prize winning chorus will participate and nationally known singers, as, for example, Ernestine Schumann-Heink, will sing the solo parts.

Sacred Music Week is an institution conceived and fostered by Homer Rodeheaver. John Finley Williamson, director of the Dayton Westminster Choir, is among the nationally known choir leaders working for the success of Sacred Music Week. Lively expressions of advance interest have been received, and if it comes up to expectations this will become an annual event.

### Jeanne Gordon Recovers from Accident

Jeanne Gordon, Metropolitan Opera contralto, who is now on a transcontinental concert tour, has completely recovered from the effects of the automobile accident in which she, Libbie Miller of National Concerts, Inc., New York, who is accompanying her on the tour, and Selby Oppenheimer, the San Francisco manager, were involved near Stockton, Cal., April 27, on their way to San Francisco. The singer suffered bruises on her arm and side and a severe nervous shock. Her wounds were dressed at the Haywood Private Hospital at Stockton and she then went on to the St. Frances Hotel, San Francisco. She was obliged to postpone a few dates, but after three or four days' rest, resumed her tour, singing in Portland, Seattle, and Salt Lake City. The end of this month she will go back to California to fill the postponed dates at Oakland and San Francisco. In the first seven cities which she visited before meeting with the accident every appearance had been an unqualified success. As soon as the concert tour is finished, she will go to Ravinia Park for the opera season there.

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## MUSIC IN MILAN

Milan, April 14.—At La Scala, week ending April 13, the twenty-second week of the season, these operas were given: Tuesday evening, repetition of *Meistersinger*; Saturday evening, first performance of *Boris Godunoff*; Sunday evening, gala performance of *Aida*, in honor of The King and Queen.

In the cast of the latter were Aureliano Pertile (Rhadames), Maria Carena (*Aida*), Elvira Casazza (*Amneris*), Benvenuto Franci (*Amonasro*), Ezio Pinza (*Ramphis*), and Cesare Baremo (*Chase Sikes*) as the King. Toscanini conducted. It was a well balanced performance, every one at their best. Toscanini's reading, as usual, was an inspired one.

The theater was opened at seven-thirty to receive those of the public who were fortunate enough to secure seats. The performance was out of subscription and it is said the receipts nearly reached 200,000 lire as the prices of seats were more than double the usual first performance rates. The foyer was beautifully decorated with palms and flowers, calla lilies being most in evidence. Royal valets, each side of the staircase leading to the royal box, eight body-guards (*Corazzieri*) and *Carabinieri* formed an aisle for the royal party to pass through. All the city officials, Mayor Mangiagalli, the Prefect, Questore, etc., including the director of the Ente Autonomo, Commendatore Scandiani, formed the reception committee. From the Royal Palace to the Teatro La Scala the streets were lined on both side with soldiers and *Carabinieri* all in dress uniform. The sidewalks and all the windows of the buildings along the way were crowded with people to see the royal party pass. The weather was ideal. They left the Royal Palace at 9:50 and arrived at La Scala at ten o'clock, just as the first scene of the second act finished, as had been prearranged. The first to enter was Queen Elena; then the King, in his grey soldier uniform, and the Count of Torino. All shook hands with Comm. Scandiani, and the rest of the reception committee and then proceeded to the royal box, which was lighted for the first time this season. On their entrance, the orchestra standing, directed by Toscanini, played the Royal Italian March (the national hymn) while the audience wildly applauded and waved handkerchiefs, fans, etc., all facing the royal box. The Queen graciously acknowledged the enthusiastic demonstration, bowing in every direction several times, the King and Count of Torino joining with her.

It was a wonderful sight and continued several minutes. The orchestra was forced to repeat the hymn. The artists, chorus, supers, ballet, stagehands, etc., ready for the Grand Triumph Scene surprised every one by pulling open the velvet drop and joined in the cheering, saluting with palms, spears, fans, cymbals, and whatever came to hand, which seemed to please the Queen immensely, as she and the King smiled very sweetly and acknowledged their tribute. As soon as the house quieted down The Triumph Scene was given. At its finish after much applause, the orchestra again played the hymn twice, and the Royal Party left for the Palace after which the opera continued. The second and third tier boxes on either side of the royal box were filled with Ambassadors, Italian Senators, and deputies. In the audience were many Americans, English and Germans. Every possible space was filled and the theater made a picture one would not easily forget.

In the cast of *Boris Godunoff* were Sigismondo Zaleski as Boris, Luisa Bertana as Teodoro, Cesira Ferrari as Xenia, Gina Pedroni as the nurse, F. Dominici as Il Principe Sciusky, Ezio Pinza as Pimen, Alessandro Dolci as Dimitri, Elena Sadowen as Marina, Fernando Autori as Varlaam, Giuseppe Nessi as Missail, Mita Vasari as the innkeeper. Others in the cast were Baracchi, Venturini, Galli, Bavaro, Ronchi. Arturo Toscanini conducted. The Boris of Zaleski (a baritone) was very good. His interpretation was of merit, especially the home and death scenes. He was well received, this being the third season he has done this same role at La Scala. Dolci as Dimitri was acceptable. Pinza, as Pimen, the monk, sang and interpreted the role well. Luisa Bertana as Teodoro was graceful and interpreted the part excellently, as did Miss Ferrari as Xenia. Miss Pedroni as the nurse is worthy of mention. Elena Sadowen (new for La Scala) as Marina has a good voice and a pleasant personality, and she interpreted the role with taste and intelligence. Autori as Varlaam was exceptionally good, playing the part humorously. Nessi as Missail deserves a word of praise. Miss Vasari was very good as the innkeeper. The minor roles were well handled. The chorus as usual was excellent. Toscanini's reading of this opera is very well known to the New York public and at La Scala it marks another triumph for this great maestro.

The scenery, by Giovanni Grandi, is original and magnificent. It shows signs of wear as it has been used at Genoa and Rome, as well as three seasons here at La Scala. The costumes, taken as a whole, are beautiful and effective. Andrea Chenier is announced as the next offering.

## PREMIERE OF NEW ORCHESTRA

The first concert of the Milano Symphony Orchestra was given at The Royal Verdi Conservatory on April 11. The house was well filled with critics and music lovers who showed their appreciation of this new venture by generously applauding all the numbers of the program, which was well selected. The orchestra is composed of fine musicians. The string section is especially good. Vittorio Gui, the conductor, is very competent. He shows good taste and holds his musicians well in hand. He and the

promoters deserve great credit for giving Milan a permanent symphony orchestra, the second city in Italy to have one of its own. Rome, which has the Augusteo orchestra was the first. The second concert was given on Sunday evening, April 13, at the Teatro del Popolo, with the same enthusiastic success.

On April 9, funeral services were held here for Mme. Panizza, wife of the well known conductor, Ettore Panizza, who died during the voyage from New York to Italy. They were returning to their home in Milan after the close of the Chicago Opera season, where the maestro had been conducting. Arturo Toscanini made the journey to Genoa to meet Maestro Panizza on the arrival of the steamer. The meeting of these two maestros was very touching. Toscanini accompanied him to Milan, where they were met by many friends of the literary and musical world, including the members of the orchestra, Comm. Scandiani, his private secretary, Signorina Colombo, Maestro Pinetti, all of the Scala organization, and the well known composer, Umberto Giordano. Among the many floral tributes was a huge wreath of flowers sent by the Scala management.

ANTONIO BASSI.

## American Composers' Concert

Two important music week concerts were arranged by Caroline Lowe, chairman of the American Music Committee of the New York Federation of Music Clubs. The first was given at Town Hall, Wednesday afternoon, May 7, with the following American composers represented on the program, all of whom appeared in person: Carl McKinley, Meta Schumann, Mary Turner Salter, John Prindle Scott and Herman Rosen. The artists who assisted in interpreting their works were Idelle Patterson, Rose Miller, Joseph Kayser, Harvey Hindermeyer and Alton Jones.

Carl McKinley played three of his own organ compositions, which were colorful and melodious: Arabesque, Lament and Choral. Mary Turner Salter, whose songs have for some time been popular among singers, was at the piano for Rose Miller, soprano, who sang *The East Wind*, *The South Wind*, *The North Wind*, *Last Night I Heard the Nightingale*, *The Pine Tree* and *The Cry of Rachel*. John Prindle Scott was introduced to the audience by Mme. Lowe, as were all of the composers, and people were glad to have a few words from this well known song writer. Mr. Scott spoke of the honor of being on an all-American program and said he used to be a singer but was now writing songs for other singers. He added jokingly that his only claim to being a contemporary composer was that he was a contemporary. But his audience disputed this claim, for it was well aware that he has furnished some of our most delightful recital numbers.

Idelle Patterson, accompanied by Rhoda Erskine, sang *The Wind's In the South*, *The False Prophet* and *Holiday* (dedicated to Mme. Patterson). Mme. Patterson is an interpreter of the first rank, having, besides a beautifully clear soprano voice, artistic intelligence and personal charm. Another group of Mr. Scott's songs—*Green*, *To an Old Love* and *The Old Road*—were effectively given by Joseph Kayser, who possesses a resonant baritone voice. Herman Rosen, violinist, was heard in two numbers by Meta Schumann (who accompanied him)—*Apres and Extase*; *Meditation*, by Charles Ryclick, his teacher, and his own Spanish Dance. All were interesting compositions and Mr. Rosen revealed a fine tone, good expression and technical skill. Meta Schumann proved her gift as a composer as well as an accompanist in a group of songs admirably interpreted by Harvey Hindermeyer, tenor. *Life*, *The Winding Lane*, *To a Star*, and *Salutation*, were all charming numbers, with a commendable flowing quality, good melody and individuality.

The accompaniments, as might be expected from so excellent an accompanist as Miss Schumann, were rich in harmonic color and were more than a mere background. While not overbalancing, they were a significant part of the whole. Mr. Hindermeyer was successful in portraying the message of each. As the concluding number, Alton Jones played the MacDowell sonata *Tragica*. Mr. Jones is a pianist of unusual ability and impresses by his thorough musicianship, his sincerity, and his command of the piano. He played this beautiful sonata with power, poetic insight and understanding, and revealed also admirable tone and technical facility.

The entire program was received with enthusiasm by an appreciative audience, and Mme. Lowe is to be congratulated on the assembling of so much American talent in one program.

## Boris Levenson Delights

Boris Levenson, Russian composer, formerly a pupil of Rimsky-Korsakoff and graduate of the Petrograd Conservatory of Music, gave his fifth concert in New York on May 11 at Calif Hall. The program contained compositions of Mr. Levenson exclusively, some in manuscript and presented for the first time, others by request, as well as several which were heard before.

Mr. Levenson's works, which have won favor with a large contingent of professional musicians and music lovers, are melodious and extremely interesting. In the interpretations of his compositions at this concert, Mr. Levenson had the assistance of the following artists: Helene Adler, soprano; Fleeda Alberti, contralto; Vladimir Dubinsky, cello, and Josef Adler, accompanist.

The program opened with a group of cello solos: *Air du XVIIIe Siecle*, *Minuet*, and *Chant Sans Parole*, beautifully

and effectively played by Mr. Dubinsky and delightfully accompanied by Josef Adler. Mr. Dubinsky's second group comprised *Dreams*, *Oriente* (which was repeated), and *Humoresque*, to which he added two encores.

Miss Adler sang with much charm two groups, containing Russian Lullaby, *Serenade* (which was re-demanded), *Sleigh Bells*, as well two Jewish holiday songs—*Purim*, and *Peisach*. Her artistic singing won instantaneous recognition by the large audience, which applauded and recalled her many times.

Mme. Alberti sang *Tell Me*, *Lovely Maiden*, and *Kaddish*, the former being repeated. She later gave, with cello obligato, *Dawn*, and *Wiegenlied*. Two duets for soprano and contralto closed the program—*Weltenfern am Himmel* *Strahl der Sternkreis*, and *Pirate Song*—the two voices blending beautifully and sympathetically in these two numbers.

Mr. Levenson accompanied the two vocalists in their solos as well as in the concerted numbers.

## Program by the Philomela Ladies' Glee Club

The Opera House of the Academy of Music, Brooklyn, harbored a capacity audience on May 5, the occasion being the spring concert by the Philomela Ladies' Glee Club. This excellent organization, which for a number of years has been trained by Etta Hamilton Morris, has reached a high point of perfection. The singing of the various numbers disclosed strict adherence to every detail, largely due to the indefatigable efforts of its interested conductor. The opening group, comprising *Song of the Sun*, *Edith Lang*; *The Two Roses*, *Gilberte*, and *Trees*, *Hahn*, was sung with sincerity and beautiful tone blending. In the last number *Isabelle* Theall rendered the incidental solo.

Other numbers presented by the Philomela under Mrs. Morris' baton were: *Largo*, from the New World Symphony, *Dvorak*; *When the Land Was White with Moonlight*, *Nevin* (in which Daisy Krey sang the incidental contralto solo), and had to be repeated; *Dance of the Gnomes*, *MacDowell*; *Rain*, *Pearl Curran*; and as the closing selection (by request), *Greeting to Spring*, *Johann Strauss*. Mrs. Morris, Alice McNeil, the regular accompanist, as well as the members of the Philomela, were warmly applauded for their excellent work. Floral tributes were given to Mrs. Morris and Miss McNeil.

The two outside soloists were Percy Hemus, American baritone, and George Barrere, flutist. Mr. Barrere rendered with marked flexibility and beautiful tone an aria from *Orpheus*, *Gluck*; *Menuet*, *Mozart*; *Polonaise and Badinerie*, *Bach*, as well as two Chopin numbers—*Nocturne* and *Valse*. He was obliged to give an encore. Mr. Hemus created a decidedly favorable impression with his highly artistic and finished singing. His opening group contained *I Attempt from Love's Sickness* to *Fly*, *Purcell*; *Through the Meadow*, *MacDowell*, and aria from *Il Seraglio*, *Mozart*. To those he added two encores—*Flower Rain*, *Snyder*, and *A Southern Lullaby*. His second group opened with *Homer Grun's* *In the Lodges of the Sioux* (manuscript, and sung for the first time). This selection won much applause. Other numbers in this group were *Carmela* (Spanish folk song), arranged by Gertrude Ross, and an aria from *Boito's Mephistopheles*. Following these Mr. Hemus was obliged to give two more extras. Of the four encores he sang, three were request numbers.

The other program selection, *Pan's Flute*, by Bush, enlisted the services of the Philomela Glee Club, as well as Messrs. Hemus and Barrere. Kathryn Woolf played all the piano accompaniments for Mr. Barrere, while Gladys Craven was at the piano for Mr. Hemus.

## Kaltenborn Quartet Gives Concert

The Kaltenborn String Quartet gave the sixth and last concert under the Auxiliary Club of the People's Symphony, at Washington Irving High School, May 2. The G minor quartet by Haydn was played with good finish and ensemble; the *largo* was especially well received. The next group was well contrasted, beginning with the short polka, *Les Vendredis*, by three Russians, *Sokolow*, *Glazounow* and *Liadow*. An andantino by Kopylow and Glazounow's *All Unherese* followed in the same vein, but perhaps did not have the appeal of *Les Vendredis*, which was most popular. The concert concluded with *Mozart's* tuneful quartet in D major, in which the players were completely at home, especially in the andante; the final allegretto was marked by effective imitative passages, splendid color and spirit, and the whole quartet was thoroughly enjoyed by the large audience present.

The success of this season has encouraged the Auxiliary Club to double the number of their concerts next season, and announcement was made that the extra series would be given on Saturday evenings, so distributed that they will not interfere with those on Friday.

## Knabe &amp; Co. Arrange Concert

A concert in honor of Music Week was arranged by William Knabe & Co., and took place at Town Hall on May 8. The artists appearing were Maria Samson, soprano; Elinor Whitemore, violin; Wallace Cox, baritone; Ignatz Hilsberg, piano; John Tasker Howard, composer-lecturer, and J. Thurston Noe, organist. The Ampico must also be included in the list of artists. An excellent program was rendered and enthusiastically received.



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### The Rubinsteins White Breakfast

The Rubinstein Club, Mrs. William Rogers Chapman president, gave its twenty-first annual White Breakfast at the Waldorf-Astoria on Saturday, May 10. The first floor, with its spacious ballroom, galleries and boxes, presented a truly spring-like appearance. There were festoons of green and flowers, and the tables, which covered the entire floor and filled the boxes, were decorated with cut flowers and greens, with miniature club banners of white silk and gold edgings. The place cards were facsimiles of the ticket that brought the highest price for the concert given by Jenny Lind, September 11, 1850. Over 1,200 members and guests were seated at the tables and the scene was truly picturesque and charming. White was the prevailing color of gowns and hats, and pastel shades of every color enhanced the loveliness. Preceding the breakfast, at eleven o'clock, the president, Mrs. Rogers, the officers, directors and honored guests received in the Astor Gallery. At twelve noon young lady ushers carrying baskets of flowers with showers of trailing ribbons, escorted the president and guests of honor into the ballroom and to the president's table. Mrs. Chapman extended a gracious welcome to all. Invocation was delivered by the Rev. E. L. Stoddard, D. D., and was followed by Silvered, words by Mrs. Chapman and music by William Rogers Chapman, musical director of the club. It was sung by an octet from the choral, composed of Dorothy Moller, Mrs. W. B. Perry, Mrs. H. L. R. Pershall, Mrs. J. T. Walsh, Mrs. F. H. Lincoln, Mrs. F. C. Osmer, Mrs. Irvin Cockrell and Elsa Hilderbrandt, with Mrs. F. T. Wood at the piano.

A delicious breakfast was served, during which music was furnished by the Waldorf-Astoria orchestra, and at the conclusion Mrs. Chapman introduced her guests of honor, including Mrs. E. A. Albright, Mrs. Albert C. Bage, Helen Boswell, Mrs. W. A. Brumaghin, Mrs. Alex. H. Candlish, Mrs. John Lewis Childs, Evelyn Goldsmith, Mrs. H. Griesel, Mrs. Theodore M. Hardy, Mary Garrett Hay, Mrs. Leonard L. Hill, Mildred Holland, Katherine A. Martin, Marie Cross Newhaus, Villa Faulkner Page, Mrs. Bedell Parker, Mrs. and Mr. Max Rabinoff, Mrs. Louis Ralston, Mrs. Thomas L. Slack, Rev. E. L. Stoddard, D. D., General and Mrs. Marshall O. Terry, Mrs. Ralph Trautmann, Mme. Von Klenner, Major General H. Liggett, Mrs. Arthur Curtiss James, Fanny Helmuth Edgerton, Mrs. H. H. Thomas, Jane R. Cathcart, and the various officers of the Rubinstein Club. Lady Diana Manners and Commandant Evangeline Booth, who were also to have been guests of honor at the president's table, were unable to be present. A number of the guests responding to the introduction spoke briefly and took advantage of the opportunity to pay tribute to the president. Honorary associate memberships were conferred upon Mrs. James A. Taylor, Mrs. G. B. Howe and Mrs. John Mildeberg. Singing of the Star Spangled Banner completed this gala occasion.

The floor was quickly cleared of tables and those present were delightfully entertained by Frieda Hempel in her noted Jenny Lind recital, assisted by Coenraad V. Bos at the piano and Louis P. Fritze, flutist. A golden curtain at the back of the stage, a blue banner with the words "Welcome, Sweet Warbler," and the partially darkened ballroom heightened the effectiveness of the setting. Mme. Hempel, as usual, was indeed a charming picture in her Jenny Lind costume, and she was in excellent voice. Her numbers were those sung by the famous Swedish singer, including songs by Handel, Bishop and Schubert; the Echo Song, the Shadow Song from Meyerbeer's Dinorah, Benedict's Greeting to America and Taubert's Bird Song. Mme. Hempel's flexibility of voice, her refinement of style and artistic intelligence, her general vocal skill and lovely tones, as well as her pleasing stage presence and personality, again made an irresistible appeal to her hearers. Mr. Bos' impeccable accompaniments and his smooth rendition of a Chopin waltz, and Mr. Fritze's flute obligatos added to the artistic ensemble.

There was dancing in the Astor Gallery adjoining the ballroom until seven o'clock, and the afternoon altogether proved a most enjoyable conclusion to a happy and successful year for the Rubinstein Club.

White Breakfast Committees included Mrs. G. P. Benjamin, ticket chairman; Mrs. Jesse W. Hedden, arrangements chairman, with Mrs. W. H. Phillips and Mrs. J. S. Bolton, associate chairmen; Mrs. W. H. Van Tassel, president's aide; Florence Storer and Lillabarth Maag, president's escorts; Mrs. John T. Walsh, publicity representative; Mrs. George T. Colter, courtesies; Mrs. Otto Mattes and Mrs. Francis A. Reilly, chairmen of ushers.

### Huss Pupils Give Artistic Recital

The annual spring recital of Mr. and Mrs. Henry Holden Huss' pupils was an unusually artistic success. Four junior pupils—William Craig, with Chopin's Military Polonaise, played with fire and enthusiasm; Stanley Klein, with an allegretto from Beethoven's E major sonata, tastefully done; Mary Woodbury, with Schumann's Important Event and Huss' Moonlight on Lake Como, delicately played; and Vernice Nicholson with Huss' brilliant and poetic Valse, op. 20, played with musical taste—gave the opening numbers on the program. Georgette Bushman, soprano soloist of the Mott Avenue M. E. Church, gave Elsa's Dream from Lohengrin with imagination and authority, and Florence Sansom and Irene Parslow sang with good tone and musical appreciation songs by Schubert, Haydn, D'Albert and Gounod. Margaret Bliss' poetic interpretation of the romanza from Chopin's E minor concerto was one of the best numbers on the program. George Armstrong's brilliant and musicianly playing of the first movement of Schumann's piano concerto was enthusiastically received. Theresa V. Becker sang with warmth of feeling and lovely tone Brahms' Immer leiser wird mein Schlummer, and with archness in Phyllis Hath Such Charming Graces. Eva Campbell Ogletree has a voice of haunting loveliness; in With Verdure Clad she showed splendid execution and fine style and earned well merited applause. Mrs. Ogletree is a successful teacher, and is soloist at the First Baptist Church in Norfolk, Va. Besides appearing at this concert, she filled several other concert engagements in New York during Music Week. Gertrude Nicholson Coots, soprano soloist of the First Presbyterian Church of Jamaica, N. Y., is gifted with a voice of unusual promise; she should go far when she fully realizes its possibilities. Lillian Loewe played, the first movement, and Charles Ames the andante and finale of Beethoven's Appassionata sonata. These gifted young players acquitted themselves nobly of



THE MEN WHO WRITE THE SONGS THE NATION SINGS GATHERED IN WASHINGTON, D. C., TO FIGHT COPYRIGHT LAW.

Above is shown the group of music composers and publishers who arrived in Washington, D. C., to resume the fight on the proposed amendment to the copyright laws. They assert their earnings are limited and the quality of their compositions injured by "poor rendition" as a result of indiscriminate radio broadcasting. Left to right: In front are J. Witmark, J. C. Rosenthal, Charles K. Harris, Jack Gillen, Jerome Kern, Syleo Hein, Percy Wrenich, Ben Davis; in the rear row are John Philip Sousa, Al Reed, Victor Herbert, Oley Speaks, Gene Buck, Nathan Darkny, E. E. Mills, Earl Carroll, Harry Archer, Harry von Tilzer and Werner Janassen. (International Newsreel photo.)

their formidable task. Rae Tobias made a splendid impression with her vital and telling performance of Chopin's E minor valse. Edmund Nasadoski played with sympathy and characteristic coloring an unusual group: Bach's B flat prelude, Palmgren's May Night and the Huss paraphrase of the G minor and A major preludes of Chopin. A very interesting program was brought to a successful close with a beautiful performance of Bach's D minor concerto for three pianos, played by George Armstrong, Lillian Loewe and Charles Ames. The accompaniments for the singers were sympathetically played by Vernice Nicholson, Florence Sansom and William Goodrich Beal. Illness prevented the appearance of Harriette Rierdon, Katherine Nott, Katherine Fielding and Anna Bell. Rumford Hall was crowded with an appreciative audience, which included many teachers and well-known musicians.

### Music at the Fox Theater, Philadelphia

The special musical feature presented by the Fox Theater Grand Orchestra, Erno Rapee conducting, during the week of April 28, was the Tannhäuser overture (Wagner). It was conducted and played in a highly creditable manner,

eliciting enthusiastic applause. Thalia Zanou and Jacques Cartier again gave the ballet divertissement. C. A. J. Parmentier was heard delightfully at the organ.

Mabel Normand, in person, and in the picture, The Extra Girl, proved a drawing card. M. M. C.

### Knoch Invited to Berlin Staatsoper

Ernest Knoch, the well known conductor and Wagnerian specialist, received a cable last week from Max von Schilling, general director of the Berlin Staatsoper, inviting him to conduct as guest at that house, the most important in Germany, at some special performances in June. Mr. Knoch immediately cabled his acceptance of the invitation and will leave for Germany the end of this month.

### Gigli Draws Great Syracuse Crowd

Manager R. E. Johnston received the following telegram from the management of the recent Syracuse Festival, after the appearance there of Beniamino Gigli, the popular tenor: "Gigli created a veritable sensation, drawing the largest audience ever known in Syracuse. More than six thousand people."

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The Institute is divided into two departments; the Preparatory and the Conservatory.

Students, including beginners, desiring to enter the Preparatory Department of the Institute, may enroll the week of September 15.

Entrance examinations for admission to the Institute will be held the week of September 22.

The catalogue of The Curtis Institute will be ready for distribution June 1st, and may be had on application to the Institute.



## NEBRASKA MUSIC TEACHERS HOLD CONVENTION AT GRAND ISLAND

Many Musical Events Make Eighth Annual Meeting a Success—Speakers Provide Valuable Information—Bauer Gives Recital—Bush and Cox Heard—New Officers Elected

Grand Island, Neb., May 6.—The Nebraska Music Teachers' Association held its eighth annual convention here on April 21, 22 and 23, with headquarters at the Hotel Yancey. The attendance was small but very representative.

### MONDAY EVENTS

The opening event of Monday morning was the registration of members, followed by a "Dutch Treat" luncheon at the Y. W. C. A. In the afternoon John Mason Wells, president of Grand Island College, gave a welcoming talk, and Jane Pinder made the president's address. The afternoon was closed with a lecture from Charles E. Watt, Chicago, who spoke on The Outlook for the Young American Artist.

A concert by Lincoln artists in the ballroom of the hotel was the scheduled evening program. Those taking part included Lillian Helms Polley, soprano; Herbert Gray, tenor and cellist, and August Molzer, violinist; with Marguerite Klinker as pianist and accompanist. Mrs. Herbert Bryson also added to the evening's enjoyment by her work at the piano. It proved a splendid concert and each artist worthy of the applause which was accorded.

### TUESDAY ACTIVITIES

Voice, violin and organ conferences took place on Tuesday morning as the opening activity of the day. Fred G. Ellis, Omaha, was chairman of voice; Roy Peterson, Chadron Conservatory of Music, chairman of violin, and Louise Shaddock Zabriskie, Omaha, chairman of organ. The topics discussed were divided between the two sessions of the violin round table.

A sonata recital completed the forenoon, given by Martin W. Bush, pianist and Henry Cox, violinist. This was one of the most interesting events of the convention. Three sonatas were given: Franck's in A major; Mozart's in G major, and Grieg's in C minor, op. 45.

The afternoon session began with the election of officers, resulting as follows: president, Lura Schuler Smith, of Lincoln; vice-president, Cecil Berryman, of Omaha; and secretary and treasurer, Edith L. Robbins, of Lincoln. A program by the Ladies' Glee Club of State Teachers' College, George H. Aller, director, followed.

At the piano conference, Mrs. Forrest L. Shoemaker, Midland College, Fremont, chairman, Mr. Newens spoke on Piano Class Lessons in the Public Schools and the Value to the Private Teacher. Harold Bauer talked a few minutes on The Master's Class in the Summer School Sessions in Leading Conservatories.

In the evening Mr. Bauer gave a piano recital at the Liederkranz Theater where a large and enthusiastic audience heard his program of Bach, Beethoven, Schumann,

Chopin, Ravel and Saint-Saëns numbers. He also played his own composition, Tunes from the Eighteenth Century, which was received with every demonstration of delight. It was a splendid performance presenting Mr. Bauer at his best.

### WEDNESDAY CONCLUDES SESSION

The conferences were continued on Wednesday morning in a two hour discussion, followed immediately by the business session in which the next annual conference arrangements were made. It was decided that the next meeting place will be in Lincoln, and the date should be set by the incoming officers, and that a State director was to be ap-



Townsend photo

MRS. LURA SCHULER SMITH

pointed and a survey of the potential membership of the State undertaken. The reports and recommendations of conference chairmen proved that the association thoroughly approved and highly endorsed a credit system in the public schools for the private music student, as has been successfully worked out in the schools of Omaha and Lincoln.

The afternoon was made most interesting with a lecture by Rev. S. Mills Hayes, Honorary Professor of English and Art at the University of Nebraska, who spoke on The Influence of the Impressionistic Movement in Literature, Painting and Music.

A program by Hastings College Conservatory, Hayes M. Fuhr, director, was much enjoyed. Mr. and Mrs. Fuhr gave Tennyson's Enoch Arden, with the Richard Strauss musical setting, Mr. Fuhr reading the poem and Mrs. Fuhr interpreting the music.

A delightful banquet provided the conclusion of the three days' conference, with a program by Paul Reuter, Seward; Helen A. Craven, Norfolk; Leon F. Beery, Wayne, and Evelyn Ryan, Grand Island. Leon F. Beery's Nebraska Song was rendered by the guests under the composer's leadership. Adrian M. Newens, director of the University School of Music, Lincoln, was toastmaster. A solo dance was provided by Frances Chamberlain, of the Conservatory of Music, accompanied by Irene Anderson. The Grand Island Y. M. C. A. Glee Club, directed by Guy W. Morse, Leonard Switzer accompanist, proved no small part of the entertainment.

E. V.

### Max Jacobs Organizes Chamber Symphony

Max Jacobs, for many years conductor of the New York Orchestral Society, is organizing a chamber symphony of fifteen mature artists. Many symphonic gems have been scored for small orchestra by men of genius, but never performed by the larger orchestras. In order to popularize

these compositions and take symphonic music to the smaller towns and rural districts, Mr. Jacobs has founded the New York Chamber Symphony and hopes it will fill a real need.

## PHILADELPHIA FESTIVAL DRAWS APPROXIMATELY 25,000 PEOPLE

High Praise for C. Mortimer Wiske and Those Who Co-operated in Making the Festival a Success—Notes

As stated in the MUSICAL COURIER last week, Philadelphia's first Music Festival is over and proved a great success, especially artistically. When the Festival was planned many Philadelphians were skeptical in regard to its outcome, but that the city was ready for such an event is evidenced by the fact that at each of the concerts the audience averaged eight thousand, making a total of about twenty-five thousand people for the three concerts. So much interest was aroused by C. Mortimer Wiske and his co-operators that the Festival undoubtedly will be an annual event hereafter.

The chorus has formed an association and elected officers and various committees, all of which will aid in making the Festival a permanent institution in Philadelphia. The members of this organization are exceedingly enthusiastic, and are happy to know that they are charter members of an association which they believe will grow and in the future be a great credit to Philadelphia and its founders.

That the directors of the Festival Association heartily appreciate the untiring efforts put forth by Mr. Wiske to make the first Festival the success it was is evidenced by the fact that he was showered with flowers at the final concert and was presented with a handsome traveling bag. He was praised highly for his work as musical director and for his willingness to attempt the Festival. Mr. Wiske had been approached twice within the last few years to undertake a Festival in Philadelphia, but it was not until this spring that he felt that the city was ready for it.

Aurelio Fabiani deserves recognition for his invaluable aid in carrying out Mr. Wiske's plans to the letter. Mr. Fabiani was secretary and manager of the Festival and acquitted himself admirably. Mention should be made of Leo I. S. Conway, who gave of his time, influence and efforts to make the Festival a success. Mr. Wiske also was fortunate in having the co-operation of such other men as Samuel D. Lit, Emil P. Albrecht, Walter Clothier, Charles S. Caldwell, Joseph L. Bailey, Dr. Frank O'Brien and David Dubinsky.

### NOTES.

Nina Morgana sang at the concert on Saturday evening, May 3, and her success was so pronounced that the result was an engagement to appear in Erie, Pa.

Paul Althouse always has been a great favorite at "Wiske Festivals," having sung under that conductor's direction in Paterson, Newark and now in Philadelphia, on May 2, and the tenor seems even more popular each time he appears.

Patrons of the Ritz-Carlton Hotel made the acquaintance of a dish which bids fair to rival the internationally famous "Pêche Melba" in popularity, namely, a "Mousse Samaroff," in which the chef of the Ritz quite outdid himself. Olga Samaroff was a soloist at the Festival and this was one of the tributes paid to her.

When Kathryn Meisle reached the stage to acknowledge the applause which followed her appearance, it was rather difficult to see her because of the deluge of flowers which had been bestowed upon her. Miss Meisle is well liked in Philadelphia, her home town. Perhaps there was a larger audience at this concert than at either of the other two.

Marie Rappold sang on Wagner Night in place of Emmy Krueger, who was unable to appear owing to a cold. And he it said to her credit that she gave an excellent performance, despite the fact that the engagement was offered to her the preceding evening. Her part of this program was very taxing, but her thorough knowledge of Wagnerian music enabled her to surmount the difficulties admirably. So well did she acquit herself that an encore was necessary.

Genial Giovanni Martinelli appears to enjoy singing at festivals immensely, just as much as his audiences enjoy listening to him. He is thoroughly at home before big audiences, and he certainly had one at the Arena on the opening night of this festival.

Rosa Ponselle, equally popular in concert and opera, is booked for numerous festivals this spring. She sang for Mr. Wiske at this festival and also was one of the artists on his festival course in Newark last week.

Of interest at the final concert was the fact that Frederick E. Hahn conducted his Festival March, dedicated to the Association, and David Dubinsky, assistant director of the Festival, conducted the orchestra for Nina Morgana's selections.

There were many expressions of surprise on the part of the Festival patrons over the excellent acoustic conditions in the Arena, where the Festival was held. Credit for this should be given to Mr. Wiske, for it is but another of his secrets in "putting a festival over."

### Hagerstown Music Week

Hagerstown observed its fifth annual Music Week, starting April 27, with a band concert by the municipal band. It was sponsored by the Y. M. C. A. music committee, composed of Mrs. Jos. C. Byron, Mrs. C. A. Gardner, Mrs. D. A. Watkins, George W. Updegraff, C. E. Steele. All the affairs were held in the "Y" gymnasium. Programs were given each afternoon and evening during the week by pupils of the following teachers: Prof. Charles H. Roderick, Prof. Roy A. McMichael, Mrs. Clara Bollinger Stauffer, Prof. R. R. Miller, Mrs. Hannah Down Ingram, Jessie Ramsey, Lula E. Wire, Florence Williams Parker, and by the following organizations: The Treble Clef Club, Trinity Lutheran Choir, under the direction of Walter A. Westphal, and the Boys' and Girls' High School glee clubs, under the direction of Electa Zeigler.

The climax of the week was reached in a concert given May 2 by Dusolina Giannini, soprano, who thrilled a large audience by her superb voice and art. This was the only affair during the week for which admission was charged. All in all it was the most successful Music Week ever held in Hagerstown.

### Two Orchestra Dates for Gange

Fraser Gange has been engaged for a number of appearances with the Minneapolis Symphony Orchestra next season. He has also been engaged to sing with the New York Symphony Orchestra.

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## NEWARK, N. J., CELEBRATES ITS TENTH ANNUAL FESTIVAL WITH UNUSUALLY FINE PROGRAMS

Rosa Ponselle, Martinelli, Levitzki, Gerardy, Marina Campanari, Heifetz and Chaliapin the Soloists—Work of Chorus  
Excellent—Audiences Large and Enthusiastic—Conductor Wiske Honored

Newark, N. J., celebrated its tenth anniversary of festivals on May 5, 6 and 7 at the First Regiment Armory, under the direction of C. Mortimer Wiske. The soloists for the opening night were Rosa Ponselle and Giovanni Martinelli, both of the Metropolitan, who drew an audience of 7,000 people that gave them a rousing reception. And what an ideal combination Ponselle and Martinelli are! Two glorious voices, skillfully used and aided considerably by a naturalness and geniality of personality that puts them in rapport with their audience at once.

Promptly at 8:15 the program opened with Weber's Jubel overture by the orchestra, composed of members of the New York Philharmonic Orchestra, under Mr. Wiske's baton. Then followed The Challenge of Thor (King Olaf) by Elgar, admirably sung by the chorus of 500, which sounded better this year than ever before—which is saying a good deal. The voices have been well trained and the balance of tone and interpretative skill were finely brought out throughout the program. There is an understanding between Conductor Wiske and his chorus members that promotes the niceties of excellent choral singing.

The appearance of Mr. Martinelli for his first contribution, O Paradiso from Meyerbeer's L'Africana, caused a wave of applause from all parts of the armory, which had been draped with yellow and white bunting. Having made his first appearance as a Newark festival attraction four or five years ago, the tenor was made to feel that he will always be welcome. In the best of voice, he gave an unusually fine rendition of the aria, which resulted in many recalls and several encores.

Two Jannfelt numbers—Berceuse and Prelude—were played by the orchestra before Miss Ponselle sang. Her recent triumphs in Atlanta and Cleveland with the Metropolitan, in addition to her many concerts, apparently have not tired the young soprano, for never has the writer heard her sing to better advantage. The Ponselle voice is undoubtedly one of the greatest of the present generation, and when one considers that she has only been on the operatic and concert stage for five years, her achievements are nothing short of remarkable. Of late she has developed an elegance of style and artistic finish that make her an artist supreme. Ponselle draws her audience to her, discharging all "prima-donnaish" airs. She gives the impression of being a "regular girl" who has a mission and carries it out in a simple, straightforward manner that makes her worth remembering. After the Pace, Pace, Mio Dio aria, from Verdi's La Forza del Destino, the applause was such that she was obliged to sing two encores: Annie Laurie and Clavelitos. The first half of the program closed with an orchestral selection, Orpheus With His Lute (Barratt), given by request.

In the Serenade, by Bischoff, for male chorus and solo, the opening selection of the second part, Nicholas J. Tynan, a local singer and chorus member, made a good impression. He revealed a voice of agreeable quality, agreeably used.

Martinelli gave the Cielo e Mar aria, from La Gioconda (Ponchielli), again arousing his listeners to frenzied heights of approval. Before the audience would cease its applause, he sang three additional selections: The Duke's Refrain from Rigoletto, a "war-horse" with tenors that always find its bulls-eye; the famous "sob song" from Pagliacci, and an English song, Sanderson's Until. If he had consented, the genial tenor could have sung double the encores so hesitant were his admirers about having him go.

Ponselle offered an aria from Ernani next, singing it superbly, which necessitated several encores, among them O Sole Mio and Home Sweet Home, to her own accompaniment. Romano Romani furnished sympathetic accompaniments for Ponselle's other encores. Martinelli and Ponselle closed the program with a glorious rendition of the last act duet from Aida, a stirring close for a program that was in all ways thoroughly enjoyed. But, before the duet, came a new work by Dunn (who, by the way, accompanied Martinelli on the piano for his encores, proving himself quite capable in this capacity) called It Was a Lover and His Lass, dedicated to the Newark Festival Chorus and heard for the first time. It was cordially received.

The management is to be congratulated for the manner in which the concert was conducted. There were no hitches or long waits between numbers, which fact always adds to the general enjoyment of any event.

The car and bus service to and from the armory was such that there was no confusion or excitement, the huge throng dispersing in a remarkably short period of time.

There was, however, a little excitement around the artists' tent, where many of the chorus and audience gathered, each eager for Ponselle and Martinelli's autographs on their programs. And these two must have had "writer's cramp" after satisfying all the demands. They were besieged again by more admirers at the close of the program, one fat, thoroughly business looking man, rushing madly about crying: "Who's got a pencil to loan me for a minute?" When last seen he had not succeeded in finding a pencil. They were all busy!

TUESDAY, MAY 6.

An immense success was scored by the artists who took part in the festival on May 6. The audience was very

large, filling every seat except a few rows at the very back of the hall, and demonstrated its pleasure by most enthusiastic applause and by the demand for encores after every programmed number. C. Mortimer Wiske and his admirably trained chorus came in for their share of the honors, and the conductor of the festival was greeted with a burst of applause at his every appearance on the stage.

The choruses sung upon this occasion were, Hymn to Music (Buck) and Cargoes (Lutkins) in the first group, a five-part motet of Bach just before the intermission, Where Runs the River (Barlow) and A Father's Lullaby (Wiske) in the second group, and Wit a Hundred Pipers (West) to terminate the evening. As usual, Mr. Wiske had his big chorus under admirable control, and his own excellent musicianship, his appreciation of the finer shades of interpretation, and his constructive ability were much in evidence. The Bach chorus, with its tremendous difficulties of contrapuntal writing, was an especially masterly production, doing credit to the singers as well as to their conductor.

The soloists of the evening were Mischa Levitzki, Jean Gerardy and Marina Campanari. The first to appear was Levitzki, who opened with a Chopin group of six pieces and played several Chopin encores. In spite of the great size of the hall with its seating capacity of seven or eight thousand, the tone of the piano came through clear and full, and the splendid artistry, the delicacy of shading, perfect dynamic control and exquisite touch of this master pianist were all appreciated at their full. His second group consisted of one of his own compositions, a waltz of great beauty, also Rubinstein's Staccato Etude, Tchaikowsky's Troika en Traineaux and Liszt's sixth rhapsody. He was greeted with a veritable ovation.

Following him in the first part of the program was Marina Campanari, who chose for rendition the brilliant and difficult Ah fors e lui, from Traviata, to which she lent a wealth of tonal beauty, ease and perfection of technic and warmth of passion in the interpretation. In her second group she sang an aria from Pagliacci with the same display of great range, lightness and delicacy, combined with warmth and strong human feeling. She was rewarded with long continued applause and sang three or four encores.

Last, but not least, was Jean Gerardy, cellist, accompanied by George McManus. His first selection was Boellmann's symphonic variations, and in a second group he played Bach's famous Air, Schumann's Evening Song, and Davidoff's At the Spring. Several encores were also demanded of him and graciously given, among them the Swan of Saint-Saens, the most delicate pianissimos of which penetrated to the far ends of the hall to the delight of the audience. The cellist's entire performance was characterized by the greatest perfection of technical equipment, supported by musicianship of unusual calibre and a beauty of tone it would be impossible to excel.

Amusing—and rather painful—was the reception all of the artists received during the intermission, when they were crowded upon by their hosts of admirers and called upon to autograph endless programs and give as many hand-shakes as President Coolidge is reported to have fought shy of.

WEDNESDAY, MAY 7.

For the final program of the festival, Conductor Wiske had engaged the giant basso, Chaliapin, and the illustrious fiddler, Zimbalist. Again the chorus sang, the orchestra played, and Wiske conducted. While there was some confusion when late-comers had difficulty in finding their seats, and there was a general smile when Wiske dropped his glasses, still the program was a splendid one from beginning to end.

Lack of space makes it impossible to describe in detail all the interesting points of the last night which caught the eye of this reviewer. A decade ago Newark celebrated its first festival. It was just a year before that the writer went to Paterson and persuaded Mr. Wiske to come to Newark. Then followed the first rehearsal in the Sunday school rooms of the old South Park Presbyterian Church. As rehearsals increased, enthusiasm grew, and before long the whole city was under the influence of the festival's magic spell. Then came the first festival concerts, a glorious fulfillment of a dream many believed impossible of realization. But it all happened, and Newark found to its great joy that music had its charms and that the festival was worth supporting.

Of course, that was long ago—ten years. And yet, when Spaulding Frazer, now president of the Newark Music Festival Association, stood up to address the huge assembly on this final night and to present Conductor Wiske with a gift of appreciation, the writer wondered if Mr. Frazer remembered one Sunday afternoon in 1912 when, being asked to give his assistance to the organization of a city festival, he offered to donate the first five dollars. Little did he know then that twelve years later he would be president of this same festival which indirectly he had assisted the writer in founding, and that this same festival association would be celebrating its tenth anniversary.

It would indeed be interesting to describe some of the many side-lights that have long since been forgotten. Yet at this commemorative period it seems only fair to recall the names of a few of those without whose aid there doubtless would not have been a Newark Festival. When the writer had secured the first seventy of the hundred guarantors necessary to start the ball rolling and to bring C. Mortimer Wiske to Newark, it was Harry Huntington who secured the remaining thirty. Louise Westwood, Charles Grant Shaeffer, George J. Kirwan, Alfred L. Dennis were all among the first enthusiastic workers, and the Newark Musicians' Club, too, deserves credit for its cooperation. From the time of the first rehearsal Conductor Wiske worked diligently and he did accomplish wonders. Like any big business, cooperation is necessary for success, and it must be said that the success of the Newark Festival is due to the enthusiastic cooperation of its supporters.

But getting back to the final program of this, the tenth anniversary. It seems late in the day to extol the fine attributes of Chaliapin, or to magnify the already well known qualities of Zimbalist. The world has already praised

their worth to the nth degree, and on this occasion they not only satisfied, but also actually thrilled the huge audience. After the baritone's first number, King Philip's aria from Don Carlos (Verdi), the house broke loose in such thunderous applause that even encores and the appearance of Conductor Wiske waving his watch failed to stop it. Zimbalist outdid himself in the first movement of the Tchaikowsky D major concerto, op. 35, and also touched the hearts of his listeners with his encores. After the intermission, to piano accompaniment, the violinist played the Spanish Dance and Introduction and Tarantella (Sarasate), when the applause equalled that of Chaliapin's. The distinguished baritone then contributed miscellaneous numbers from his printed song book, which, needless to say, struck even a more responsive appeal. The Volga Boat Song, Mephisto's Song of the Flea, Tchaikowsky's Night were three of the most popular offerings.

Conductor Wiske chose well when he selected Herbert's American Fantasia with which to open the program, with its patriotic airs. Then, with the orchestra, the chorus sang the March of the Goths (Kriegesotten), very well rendered indeed, the shadings and balance being up to the fine standard Conductor Wiske has set. The Fantasy on a Russian Folk Song (Gaines), arranged for chorus, orchestra and two solo violins, was too long and not as uninteresting. Before the end many in the audience became restless. It was a difficult work to be sure, and the chorus must have spent many hours rehearsing it. But even if it was creditably given, it was not the best number for a festival program. In Hatton's When Evening's Twilight the chorus did the finest work of the evening. The basses particularly excelled in this and the audience showed its delight in no uncertain terms. To end the program, Conductor Wiske presented for the first time James Dunn's The Music of Spring, dedicated to the Newark Festival Chorus. Mr. Dunn, a resident of Jersey City, has written many interesting works and not a few of his songs have won wide recognition. In this he has fully lived up to his reputation of writing music of the better sort. It is well constructed and offers the voices an opportunity to bring out their respective parts to advantage. It is a melodious work and certainly worthy of repetition.

All in all, it was a delightful program, and Conductor Wiske and the many others who worked so hard to make the festival a success, deserve great credit. May there be another ten years of equally successful events, so that Newark and its loyal music lovers may be doubly proud of the organization's great achievement!

T. W. A.

### New York Dates for Carl Flesch

Carl Flesch will have at least three orchestral appearances in New York next season. He has been re-engaged by the Philharmonic Orchestra for a pair of concerts, and he will also be heard as soloist with the Friends of Music.

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Left to right: Helen Percival, Swedish; Jean Terrace, Polish; Polly Leonard, Spanish; Gertrude Varroiman, French; Janet Tilton, Indian; Peggy Cope, Irish; Conny Cope, Norwegian; Betty Ziegler, Dutch. (Courtesy Jackson Heights News)

#### Maude Doolittle's Pupils in Delightful Musicales

The Toy Orchestra opened the program of the Children's Musicales on Sunday afternoon, May 4, at the Jackson Heights Community Club House, with The Drum Piece. A large audience heard the youngsters and much interest was manifested. The program was charmingly rendered.

The fine work done by the children reflects much credit upon Maude Doolittle, their teacher. The Dolly Song,

with dolls and cradles, sung by the two youngest members of the school, Conny Cope and Jean Terrace; the Indian Song and Dance, by Janet Tilton and the class; the chord spelling of Polly Leonard, and the singing of the same by Helen Percival, and the playing of the major, minor, diminished and augmented chord sentences, by Peggy Cope, were features of the program.

#### Philharmonic Directors Hold Annual Meeting

At the annual meeting of the board of directors of the Philharmonic Society of New York for the election of officers, held at the residence of Clarence H. Mackay, 3 East 75th Street, the following were chosen: Clarence H. Mackay, chairman of the board of directors; Frederic A. Juilliard, president; Otto H. Kahn and Marshall Field, vice-presidents; Charles Triller, treasurer; Alvin W. Krech, honorary secretary, and Arthur Judson, secretary. These, with Walter Price, comprise the executive committee.

At the close of the routine business meeting of the board, a joint meeting with the officers of the auxiliary committee and the various committee chairmen was held. In making his annual report, the chairman of the committee, Mr. Mackay, dealt in detail with activities of the society for the past year and outlined fully to those present the policies which had been pursued and which have resulted in the great artistic advancement shown by the orchestra and in the greatly increased attendance by the public. He stated that the policy of constantly improving the personnel of the organization in every respect would be adhered to.

Among other things, Mr. Mackay announced that through the very generous gift of a member of the auxiliary committee the society would have at its disposal for the coming season an extra rehearsal per week, and that this would make possible the presentation of more important novelties. He also stated that the report of the Philharmonic Society of performances of new works and compositions not before

performed by the organization exceeded that of any other orchestra performing in the East.

It was announced that the local activities of the orchestra would be marked by the increase of Thursday and Friday concerts from eighteen to twenty pairs; that the concerts at the Metropolitan would be confined to five Sunday afternoons, and that all other concert activities, such as touring, Brooklyn, and the educational concerts, would be carried out as heretofore. Complete plans for the educational work being now in preparation, a more detailed announcement will be made at a later date.

Mr. Mackay further stated that the attendance at the concerts for the past season had increased to such an extent over the attendance of the preceding year that there was a material reduction in the deficit, despite the fact that expenses of rehearsals had greatly increased the cost of production of the concerts.

The report of the auxiliary board and its several chairmen showed the increasing activity of this organization. The board reported the receipt of over \$50,000 in subscriptions contributed through its members to the support of the society and its educational work.

It was announced that the society had taken, for the benefit of the men, insurance in case of death or disability as a part of the general plan of the Philharmonic Society to make the position of its employees secure and to relieve their minds from the anxiety of unforeseen want.

#### Alcock to Sing at Evanston Festival

Merle Alcock appeared in recital in Owensboro, Ky., May 9. She will complete her concert season on May 25, when she will sing at the Evanston Music Festival, Evanston, Ind.

#### CURRENT MUSICAL PRIZES AND SCHOLARSHIPS

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

The Society for the Publication of American (Chamber) Music—Manuscripts should be sent under nom de plume to William B. Tutthill, 185 Madison Ave., New York.

National Federation of Music Clubs—Competition of compositions to be performed at next biennial. Prizes offered for symphonic poem, cantata for women's voices, instrumental trio, children's chorus, harp solo, cello solo, anthem, song, and Federation ode. Address Mrs. Edwin B. Garrigues, 1527 Spruce St., Philadelphia, Pa.

Summer Master School of the Chicago Musical College—Ten free scholarships. Apply for rules and regulations of competition to Chicago Musical College, Chicago, Ill.

Ohio Federation of Music Clubs—\$50 for an anthem; \$100 for a piano composition; \$50 for a violin solo with piano accompaniment; and \$50 for a secular song. For further information apply to Mrs. W. P. Crebs, 71 Oxford avenue, Dayton, Ohio.

The Andalusia Summer School of Music—Six free scholarships. Contest on June 16. For particulars apply to Mrs. T. F. Plummer, Andalusia, Ala.

Friends of American Music—American composition contests, prizes amounting to \$2,200 for orchestra, chamber music, song and piano compositions. Manuscripts should be sent before September 10 to Anna Millar, 500 Lillis Building, Kansas City, Kans.

Estey Organ Company—Scholarship in organ playing at school of music in Fontainebleau, France, awarded to recipient of highest marks in Guild Fellowship examination in cities from Boston to San Francisco on May 15 and 16.

Cincinnati Conservatory of Music—Scholarship in master class of Marguerite Melville Liszewska at summer session. Trial on June 11. For application write Bernet C. Tutthill, Cincinnati Conservatory of Music, Cincinnati, Ohio.

Swift and Company Male Chorus—Setting for men's chorus with piano accompaniment to The Singers by Longfellow or Shakespeare's Blow, Blow, Thou Winter Wind. \$100 prize. Manuscripts must be sent before June 15 to D. A. Clippinger, 618 Kimball Bldg., Chicago, Ill.

Tuesday Musical Club of San Antonio—Offers prize of \$500 for musical pageant depicting history of music, open to all Americans. Contest closes January 1, 1925. For further instructions address Mrs. Clara Duggan Madison, 207 Richmond avenue, San Antonio, Tex.

Society of American Musicians—Contest in piano, voice, violin, cello and woodwind instruments; winners to appear as soloists with Chicago Symphony Orchestra; contest closes October 25. For rules and compositions to be used write Edwin J. Gemmer, secretary and treasurer, 917 Kimball Hall, Chicago, Ill.

Bush Conservatory of Music—Eighteen free scholarships in the Summer School. For further information apply to the Bush Conservatory of Music, Chicago, Ill.

Burrows Scholarship—One in piano (value \$100) and three in musicianship for Summer session. For further information apply to Raymond Burrows, 337 West 71st Street, New York, N. Y.

Pulitzer Traveling Scholarship—Annual scholarship of \$1,500 for best composition by an American student in harmony, counterpoint or a sonata for one or more instruments. Manuscripts should be sent with nom de plume and application blank, before February 1, to Secretary of Columbia University, New York, N. Y.

Elizabeth Kelso Patterson School of Singing—Two free scholarships in singing, summer term; hearings by appointment, beginning May 28, 1924. Write or telephone, 257 West 104th street; Clarkson 1514.

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Excerpts from a few March, 1924, press comments follow:

"Ethelynde Smith, the gifted soprano, has all the admirable qualities desired to please audiences everywhere. From the first note, she captivated all. The applause was of the heartiest, and frequent recalls were generously rewarded by Miss Smith, who seems to find her greatest enjoyment in making others happy."—Evening Sun, Clearwater, Florida.

"It would be difficult indeed to say which was the most favored of Miss Smith's selections, for her program showed variety and taste in arrangement of song groups. Her voice, true and bird-like in the higher notes, deserves all the praise that has been showered upon it. Perhaps the last charming songs were liked for their own cleverness, but they also emphasized the artist's winning personality and ability to impersonate. In response to enthusiastic applause after each song, she graciously added, in the course of the program, five encores."—News, Jackson, Mississippi.

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**"JOHANN SEBASTIAN GODOWSKY"**

How the Great Pianist and Composer of Today Has Given  
New Interest to the Great Organist and  
Composer of Yesterday

By H. O. OSGOOD

Just as a matter of record, May 5, 1924, was the publishing date and Carl Fischer, Inc., the publishers of "Johann Sebastian Bach, Sonatas and Suites for Violin Solo and Violoncello Solo (unaccompanied), Freely Transcribed and Adapted for the Pianoforte by Leopold Godowsky."

Leopold Godowsky has again put the world of pianists and of those who listen to pianos under a deep obligation to himself. Following that long series of transcriptions and arrangements of classic and romantic numbers for the piano which began with his Renaissance, he now offers transcriptions of three of the violin sonatas for violin solo and three of the suites for cello solo, by Johann Sebastian Bach. The sonatas are Nos. 1, 2 and 3 (G minor, B minor and A minor) and the suites Nos. 2, 3 and 5 (D minor, C major and C minor).

Two things started Godowsky on this tremendous work of free transcription. The first one was his conviction that material available for beginning a piano recital in a manner at once dignified and effective was altogether too limited, and second, his feeling that such material was to be found in the solo sonatas and suites of Bach for violin and cello.

"In them," he writes in his preface, "one feels a colossus in chains, a giant endeavoring to adjust his powers to the limitations of his medium of expression. To explore inner meanings; to probe hidden beauties; to give utterance to vaguely suggested thoughts; to project undivulged ideas—inarticulate subconscious impressions—was for me a labor of love and an inexhaustible source of inspiration."

"Inexhaustible source of inspiration," is the correct expression, as one can testify who has read through all of the new compositions (for compositions they are in the fullest sense of the word), and who has heard most of them privately played by the transcriber. The results which he has achieved are their own justification, but Mr. Godowsky in his preface takes pains to establish a ground for his procedure in transcribing them, arguing that, "In a number of instances Bach himself has shown that he approved of transcriptions, arrangements, adaptations and diversified versions of the same work. Nor has he limited himself to his own compositions, for he has not hesitated to arrange freely works by other composers of his period for instruments other than those for which they were originally intended. However," he continues, "in the present instance I may be accused of greater intrepidity in that I have not merely transcribed, but have created new contrapuntal parts and introduced occasional harmonic modifications, while fully availing myself of the developments of our modern pianoforte and the strides we have made in the technic of piano playing."

"In extenuation of such procedure, may I state that my endeavor has been to develop the polyphony and the harmony in the spirit of the master and his period. At times aesthetic considerations have prompted me to deviate slightly from this reverential attitude, a course I believe Bach would not have disapproved, in view of the amazing harmonic modernisms so frequently found in his compositions and considering his very free amendments of his own and other composers' works."

"On several occasions I have been tempted to modify the architectural design slightly in order to give the structural outline a more harmonious form. Thus, when the return to the first subject of a movement seemed imperative, I have interpolated a part of the main idea before the close of that movement."

"I wish to make clear that I have never introduced any themes, motives or counter-melodies which were not a logical outgrowth of the inherent musical content. Ap-

ended to each transcription will be found the complete original text of Bach's composition upon which these free elaborations were made. The performer is thus enabled to discriminate fully and intelligently between the original thought of the composer and the adaptations and elaborations of the transcriber."

It is easy to write a review of these new publications, because Mr. Godowsky has succeeded so thoroughly in carrying out the task which he set for himself and which is explained in the foregoing, that it may be read as a record of achievement instead of an expression of purpose. Every volume has as a supplement the original text for violin or cello solo, as the case may be, of the composition, and there is nothing more illuminating or instructive than to take such a number as, for instance, the fugue out of G minor sonata, and see what a masterpiece of contrapuntal writing for piano Mr. Godowsky has made out of it, while preserving the utmost reverence not only for the spirit, but also for the subject matter of Bach himself. No one would rejoice more heartily in these new masterpieces than the good Johann Sebastian himself, could he but listen to the sublimation of his own thoughts which the resources of the modern piano allows such a master of style, form and counterpoint as Godowsky to accomplish. Very occasionally there is a single harmony, a progression or a harmonic sequence that—though no more modern than the astonishingly modern Bach himself—one feels to be stated in a little different way than Bach himself would have done. But these rare passages—always beautiful in themselves—are explained by the paragraph already quoted: "At times aesthetic considerations have prompted me to deviate slightly from this reverential attitude, a course I believe Bach would not have disapproved, in view of the amazing harmonic modernisms so frequently found in his compositions."

To tell the truth, nothing bores the present reviewer more than listening to any one of the Bach sonatas for violin alone, or the suites for cello alone, no matter how well played. Long ago I took an oath that, whenever there was a concert to criticize at which any one of these (including even the Chaconne) was played, I would slip out in time to avoid the performance, and that oath has been faithfully kept. Can it be that Bach really wrote these things with an idea of their being performed in public or just as high class exercises for violinists and cellists of his day, when the piano was not as much a part of the household furniture as the kitchen stove, and when accompanists equal to playing Bach were few and far between? Perhaps the modern ear, used to hearing rich harmonic combinations played on various sonorous instruments, is at fault in listening to these old sonatas and suites. But the (for the most part) utterly bare melodic lines cry aloud for sympathetic harmonic support today. It is this that Godowsky has provided for them. Not only, however, harmonic support, but the most astonishing polyphonic overdress and underdress constructed with marvelous ingenuity, always from the material supplied by Bach himself. The Modern has done the Ancient a great service by taking these works out of the realm of the unknown (except to violinists and cellists of unusual ability), and making them not only hearable, but distinctly attractive music for the general public to listen to. In fact, some of the numbers—for instance the two minuets from the D minor cello suite in the Godowsky transcription—have every chance of attaining direct popularity with those people who used to rejoice in that same form of composition as set down by Ignace Paderewski.

Godowsky, in his previous transcriptions and his own compositions, has shown how unusual his accomplishments are, but nowhere has he done quite such extraordinary things as in these new Bach transcriptions. Here everything is done so beautifully that there is no need of picking out single movements, but for dignity and beauty there is little in all piano literature to compare with, for instance, the Sarabande from the C major suite or the D minor suite; for grace and lightness, the Allemande from the C major suite or the two minuets already mentioned; for breadth and solidity, the prelude and fugue of the C minor suite or the Allemande which begins the B minor sonata; and there is technical brilliance as well as musical bravura in such things as the Double of this same sonata or the Gigue in the C major suite; while if one wants a familiar number to use in a group, there are such things as the two well known Bourées, one from the B minor sonata and the other from the C major suite.

Godowsky has succeeded in doing what he set out to do; that is, in providing a large and varied number of works particularly good with which to begin a recital program. The pianist may play what he will—a whole sonata or suite, two or more movements from one of them, or even a single movement, if it particularly fits his program. It will be interesting to see how soon his fellow pianists begin to appreciate what a valuable work Leopold Godowsky has done for them and to show their appreciation by programming these new works.

Within a week or two, Mr. Godowsky will go to Europe to pay his first visit in ten years, and spend the summer renewing old associations and acquaintances. But it will not be an idle summer. Having completed a new literature to begin programs with, he has now determined to furnish further compositions to close them with. The next work which he will take in hand this summer, unless circumstances prevent, will be a set of six compositions—colorful, characteristic things with which to close programs. On his concert trips about the world he has accumulated a great collection of folk themes and a knowledge of folk music. These new works are to be cast in three parts, though the movements will be short, so that all three together will not take more than eight or ten minutes. There will be a first movement, rather vigorous; a second, reflective or lyric, both of these utilizing either actual themes or orig-

inal suggestive themes, and a final movement built on actual dance themes of the countries depicted, which will include Japan, Java, Russia, Spain, Italy and America.

**David Mannes Music School Operatic Concert**

On April 30, a concert varying materially from those heretofore given by the David Mannes Music School, was featured in the concert hall of the school. It was the first operatic concert ever given by Mr. Mannes, and served to introduce a number of unusually excellent young singers, together with a chorus from the ensemble class and an orchestra consisting entirely of students of the school, with professional players added to fill the wood-wind and brass sections. The concert was under the direction of Giulio Silva.

Excerpts from three operas were presented. The first opera produced was Donizetti's *La Favorita*, opening with a brilliant rendition of the overture to Act I, which was followed by introduction, recitative and aria for baritone solo from Act II, sung by Richard Koch. Next came a duet for mezzo-soprano and baritone, sung by Janet Mabon and Richard Koch, their voices blending beautifully. Of Act III the finale (quintet and chorus) was effectively produced by Janet Mabon, Angelo Di Palma, O. Russell Locke, Richard Koch, and John Sandbrook. Miss Mabon followed this by singing the recitative and aria with great charm, intelligence and musicianship.

Mabel Murphy, coloratura-soprano, was heard in the *Mad Scene* (recitative and aria) from Lucia (Donizetti). This young singer created a furor by the flexibility and sweet quality of her voice, as well as by her artistic rendition. Excerpts from Verdi's *Il Trovatore* closed the program.

Bodine Smith, soprano, sang introduction, recitative and aria from Act IV, in an artistic manner. In the *Miserere*, which followed, Miss Smith, Angelo Di Palma, and chorus did unusually fine work.

Sonia Essin and chorus were heard in the Gypsy chorus and canzone. Miss Essin's rich, resonant and carrying contralto voice was greatly admired. Her singing caused pleasure to all. The last number was a duet sung by Miss Essin and Mr. Di Palma, in which the beautiful tonal quality of the two singers won admiration.

Aside from the excellent work of the singers, that done by the orchestra must not be overlooked, nor the indefatigable and highly successful effort employed by Mr. Silva. Mr. and Mrs. David Mannes, directors of the school, whose remarkable success in bringing the various departments to reach extraordinary heights of perfection are nevertheless entitled to the greatest praise.

The first operatic concert proved so successful that the many friends and admirers of the school are anxiously awaiting more performances of this kind, and have requested Mr. and Mrs. Mannes to arrange several in large halls or theaters for next season.

**Heyman-Gwynne-Hein Concert**

The splendid piano playing of both talented Uarda Hein and Florence Gwynne—the former in MacDowell's concert study, the latter in Liszt's Hungarian rhapsodie No. 12, as well as in Grainger's *Over the Hills*—was a feature of the concert given at Wurlitzer auditorium, May 9, before an audience which filled the cozy hall. Slender Miss Hein is the daughter of Carl Hein, of the New York College of Music; her ensemble-playing, in a Beethoven sonata, with Olga Schmidt (violin) and others, was also very musical and self-possessed. Miss Gwynne played with lots of "pep" and lovely touch, and was rewarded with rousing applause, as she deserved. Leonora Heyman has a dramatic soprano voice, which showed off best in Verdi's *Pace aria*, though her singing of German Lieder and Negro Spirituals (Burleigh) displayed excellent enunciation and musical nature. Fred Palmer played a cello sonata by Samartini, and Olga Schmidt (violinist) received loud applause for her excellent performance of Kocian's serenade; she is a talented girl of considerable attainment, with vigor of bowing and good taste. Adalbert Ostendorf played accompaniments efficiently, and all the performers were students from the New York College of Music. Patrons were Genevieve de Arteago, Jeanne Baumohl, Sadie Bischoff, Miguel Castellanos, Consuelo Clark, Virginia Colombati, William Ehnann, Mina Elman, Mrs. Thos. J. Gwynne, Yrsa Hein, Mrs. Joseph Heyman, Helen Hirschman, Mrs. Theodore John, Joseph Kovarik, Hans Letz, John Meyer, Kathryn Missemer, Elsa Nicolini, George Schmidt, Jr., Florence Webber and Edith Woodruff.

**Wilke's Pupils Give Yonkers Recital**

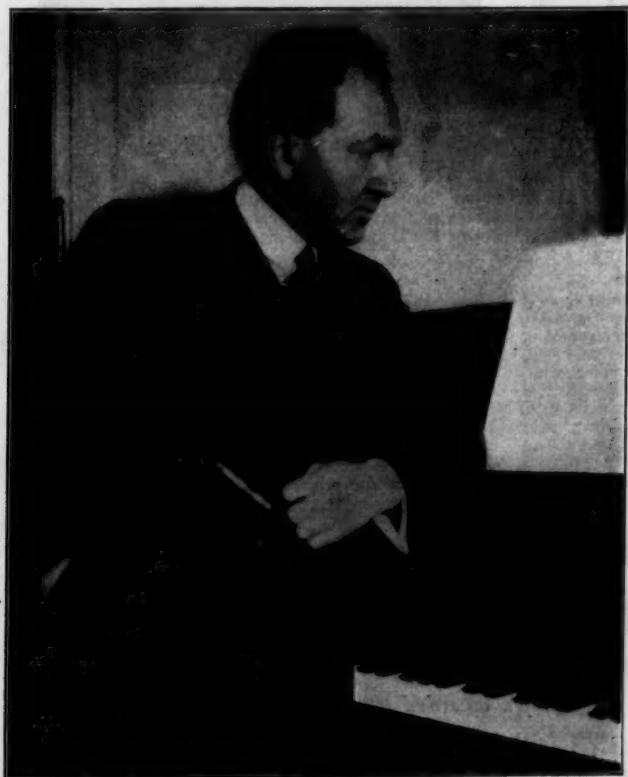
A highly appreciative audience heard the piano recital given last week at Public School No. 16, Morsemere, Mr. Vernon, of the pupils of Hubert Wilke. The assisting artist was Hubert Wilke, the well known baritone. The Yonkers Herald says that the pupils gave splendid evidence of the careful coaching of their instructress, and theirs was high excellence in technic and feeling. Of Mr. Wilke's renderings the same paper observes: "He sang with fine feeling Planquette's *Rondeau-Valse Les Cloches de Corneville*, and his own composition, *Sunshine of Love*. Both were highly applauded."

**Shomer Rothenberg in Recital**

On May 4, at Town Hall, Shomer Rothenberg, soprano, gave a recital of Jewish songs and folk songs, assisted by Chaim Kotylansky, baritone, and the Y. M. H. A. Chorus. Mme. Rothenberg has a light lyric soprano voice, which she uses intelligently and with expression. Her interpretations were particularly artistic, and those who understood the language thoroughly enjoyed her performance. The chorus was well trained and some delightful work was given under the direction of A. Binder, who also acted as accompanist. Mme. Rothenberg was heartily received.

**Zimbalist Number Two**

Samuel Zimbalist, younger brother of Efrem Zimbalist, the violinist, came to this country about eight months ago and is now solo violist of the Sunday Symphonic Society, Josiah Zuro's organization, which gives free concerts on Sundays at the George M. Cohan Theater.



LEOPOLD GODOWSKY

## FIRST ITHACA CONSERVATORY OF MUSIC FESTIVAL A BIG SUCCESS

**Directors Announce It Will Be an Annual Event—Chorus and Orchestra Meet with Appreciation—Soloists Include Marsh, Rodgers, Ellerman, Howe, Whitehill, Wheeler, Tittmann, Quine and Sampaix—Elijah and Stabat Mater Among Features Given**

Ithaca, N. Y., May 7.—The Music Festival, which was given April 25 and 26 by the Ithaca Conservatory of Music, proved to be an artistic achievement. The chorus of 175 and the symphony orchestra of sixty pieces were composed almost entirely of conservatory students; while both conductors, Bert Rogers Lyon and Patrick Conway, are teachers in the conservatory. Likewise three of the nine prominent soloists, Ruth Rodgers, Lucy Marsh and William Wheeler, are former graduates of the Ithaca Conservatory, and two, John Quine and Leon Sampaix, are members of the faculty.

To Mr. Lyons' inspiring leadership was due the unusually fine choral work which was one of the most attractive fea-

Russe for piano and orchestra by Napravnik, electrifying his hearers with his dynamic power and clarity of technic.

### SATURDAY EVENING CONCERT.

The concert Saturday evening was divided into two parts: the first a song recital, to which Lucy Marsh, Charles Trowbridge Tittmann and William Wheeler each contributed a group of songs that were thoroughly appreciated and encore after encore demanded.

For the second half of the program Rossini's Stabat Mater was rendered with a perfection that made the whole performance a delight by Lucy Marsh, Amy Ellerman, Mr. Tittmann and William Wheeler, accompanied by the festi-

the singer resounding applause. Adele Parkhurst, singer of established position, sang, with beauty of voice and high intelligence, songs by Tchaikowsky and others, an outburst of applause rewarding her. Elsa Toennies, comely young soprano (her mother was a leading singer two decades ago) is well qualified to sing such songs as Cary's Pastoral and Mozart's Non so piu cosi son, and she too was warmly applauded. All the singers appeared twice, and there was an abundance of flowers. Model accompaniments were those of Coenraad V. Bos.

### Schipa Sings Sixty-five Concerts

On May 31, Tito Schipa and his little family will sail for Italy to pass the summer in their villa on Lake Como, after spending a few days in Rome and Paris. This season just ended the popular tenor of the Chicago Civic Opera Company, who is making a name for himself each season in the concert field, has a record of sixty-five concerts to his credit. And what is all the more remarkable is the fact that out of these sixty-five appearances, he has already forty-five reengagements for next season.

When one considers that this busy tenor has traveled the country back and forth since the fall, following his Ravinia Park engagement of last summer, between times making successful appearances with the Chicago Opera and recording for the Victor Talking Machine Company, he has had little time to rest or relax. Although he received several flattering offers for this summer, Mr. Schipa has decided to take a complete rest.

Outstanding features of his highly successful season were his recitals in New York and Chicago. In the latter city, where he is a great favorite, the singer had no less than sixteen encores. As a result of the fine receptions he has had in the Windy City each season, Schipa has grown to feel very close to the people there and says he loves every minute of the time that he spends in the city. Perhaps this close feeling for the American people is responsible for his decision to build a home in Daytona, Fla., which is already under way. While he is on tour after his Chicago Opera season, his family will remain at the Florida home.

Mr. Schipa will return late in September in order to make some records with Galli-Curci before she sails for



Photo Van Buren Studio

### ITHACA CONSERVATORY OF MUSIC FESTIVAL CHORUS AND ORCHESTRA.

Soloists: William Wheeler, Lucy Marsh, Amy Ellerman and Charles T. Tittmann.

tures of the festival. Among the soloists were Clarence Whitehill, Lucy Marsh, Ruth Rodgers, Amy Ellerman, Doris Howe, William Wheeler, Charles Trowbridge Tittmann, John Quine and Leon Sampaix.

Mendelssohn's Elijah was given the first night, with Clarence Whitehill in the title role. Mr. Whitehill, who gave a dignified and masterly rendition of the part, easily carried off the honors. It is a rare treat to hear this magnificent role interpreted as Mr. Whitehill can do it. His performance left nothing to be desired.

Ruth Rodgers with her pure, clear voice and innate charm also captivated her audience, not only by her easy, natural and faultless rendition of the soprano part in Elijah, but in the orchestral concert given the second day of the festival, when she held all in willing submission to her sequence of six songs and to the delightful picture she offered while singing them. William Wheeler, tenor, and Doris Howe, contralto, each gave a most satisfactory performance.

### SATURDAY AFTERNOON CONCERT.

The second concert was given Saturday afternoon, April 26, by the Conservatory Symphony Orchestra, under the direction of Patrick Conway, dean of the Conway Band School affiliated with the Ithaca Conservatory. Mr. Conway seemed to work wonders with this group of students, giving a performance which would compare favorably with most professional organizations. The soloists in this concert were Ruth Rodgers, soprano; John Quine, a director in the vocal department, and Leon Sampaix, director of the piano department of the conservatory. Mr. Quine, who possesses a baritone voice of decided beauty, sang his group of five songs, displaying a real gift for interpretation, excellent diction and musicianship. Mr. Sampaix played the Fantasia

val chorus, solo chorus, orchestra and organ. Miss Marsh, whose solo group in the first part of the program brought forth round after round of applause, proved her ability in the Stabat Mater, particularly in the Inflammatus, where her clear tones and artistic delivery, together with the excellent accompaniment by the splendidly trained chorus and orchestra, made the rendition of this excerpt a musical event which will not be quickly forgotten by those who heard it.

Amy Ellerman's rich, powerful and sympathetic contralto was also a joy. Miss Ellerman was most enthusiastically received, the Quia est homo, which she sang with Miss Marsh, being one of the most beautiful things of the entire festival.

Charles Trowbridge Tittmann stood out as one of the finest basses heard in Ithaca in some time. His big, resonant voice was most enjoyable.

This is the first music festival ever given by the Ithaca Conservatory of Music, but the directors have announced their intention of making it an annual event. G. E.

### Klamroth Artists Give Recital

Five artist-pupils from Wilfried Klamroth's vocal classes presented a highly interesting and varied program in Aeolian Hall, May 8, the young singers claiming attention through their vocal merit and attainments.

Aslaug Lie Eide, promising soprano of high voice, with particularly sweet upper tones, led off, followed by Marion May, whose truly expressive voice and dramatic impulse were notable in Le Captive. Marie Rothman's dainty singing of Schumann's Röslein and Veracini's Pastoral, as well as her truly musical temperament and style, brought



Photo © Fernand de Gueldre

### TITO SCHIPA

England. After that he will go to California for six performances in opera, three in San Francisco and the same number in Los Angeles, singing in Lucia, Traviata, Manon, and probably Barber of Seville. Close upon this engagement comes his pre-opera concerts. Next season he will include Fra Diavolo in his repertory for Chicago. J. V.

### Berta Winshell Sings

Berta Winshell, a young Russian soprano, who recently arrived in New York, made her American debut in recital at Town Hall on May 10. The newcomer possesses a voice of good quality, and presents her numbers effectively and intelligently. Her program was made up of operatic arias, as well as songs in English, Russian and Yiddish. That she pleased her audience was evidenced by the spontaneous applause bestowed.

She was assisted by Jacob Gegna, who contributed several violin solos. L. Berditchewsky accompanied the soloists.



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## MARGUERITE D'ALVAREZ, INTERVIEWED BEFORE SHE SAILED, FINDS MUCH TO PRAISE IN AMERICAN WOMEN

Distinguished Contralto, Discovered in Her Artistic Studio, Talks of Art, Clothes and the "Modern Girl"—Proves She Is Gifted in Many Ways—Praises Yeatman Griffith, Her Teacher

Marguerite D'Alvarez sailed on the Olympic on May 3, bound indirectly for Paris, where she will remain for a little time. Then she will motor to Spain. But Mme. D'Alvarez will interrupt her summer vacation, however, by filling a limited number of engagements in Paris, Prague, Vienna, London and probably in Berlin, where she will sing for the first time. These appearances will be both in opera and concert.

When the writer saw the lovely Peruvian artist at her picturesquely artistic studio a week before she sailed, Mme. D'Alvarez complained that, as the time set for her depar-

That is why the women on Fifth avenue look so chic and attractive. To be sure, Mme. D'Alvarez has her Paquin and Jenny models from Paris, but then she contends one sees copies of them here just as fetching. "And in New York one can get the best shoes, stockings and hats," she declares.

To get back to Mme. D'Alvarez and her work, some one was tactless enough recently to tell her that she appears always to be "up-stage" with her audiences—a remark that is quite ridiculous. By way of explanation, this same person rebuked her for not unbending more when her audience applauded her after a song—her New York recitals were the ones in question. In relating the instance, Mme. D'Alvarez said that to her way of thinking it was quite impossible for any one who goes deeply into the context of a song to jump right out of the mood with the first sound of applause. "If one feels intensely, it is impossible to pass quickly from one mood to another," she insists. D'Alvarez asserts that she cannot flirt in her art—nor in her love.

The modern girl was touched upon, and the singer deplored the fact that the flapper is so far from being really feminine, like our mothers and grandmothers, that it has rather a peculiar effect upon the men. "Pretty soon, I would not be surprised if men did not get along without women," she added, half in fun and half in earnest.

"Do you spend the summers here?" she asked suddenly, after she had told of her happiness in the thought of spending some time soon with her sisters in England.

"Most of it," the writer replied, "but then New York is not so bad. The evenings are delightfully cool, you know."

"And they say it is very nice, too," she laughed, "for most of the wives are away and the poor lonely husbands like to be entertained. But," seriously, "that sort of thing does not appeal to me. Yet there is so much of it going on not only in New York but everywhere."

Mme. D'Alvarez is, after all, firstly, a real human being, no matter how exotic she may appear to be. She has a fine mind and is fully conversant on all topics, easily gracing any occasion. Her own good fortunes have not blinded her eyes to others' misfortunes. Mme. D'Alvarez is keenly interested in the work of other artists, and has advised and helped many an aspirant, realizing the path will not be one of very great smoothness for them. Young singers should be encouraged where there is talent.

Her loyalty is shown by almost her closing remarks about Yeatman Griffith, whom she called "a great master, who has done wonders for me." The Griffiths, according to Mme. D'Alvarez, are a charming family and her great friends. She went further to say that she wanted every one to know what a wonderful master Yeatman Griffith is—which is rather refreshing in these days for a woman as big artistically to make such a statement when every one knows how few artists are really loyal when it comes to teachers. Mme. D'Alvarez will return to New York in November under the management of R. E. Johnston. J. V.

### Constantin Nicolay Heads New School

Word has just been received from Alexandria, Egypt, that a school of music will be founded in the near future

### MARGUERITE D'ALVAREZ

photographed in Central Park while taking her daily constitutional. (Insert) The singer in her favorite role of Carmen.



Photo by Bain News Service.

ture drew near, she hated the idea of closing up her home in New York, where she is surrounded by all her family treasures, many of which she brought over from the family home in Europe last fall. But, then, the singer admitted she always feels funny about leaving one place, especially if she has had happiness there, because she does not know what the next place will bring her, happiness or unhappiness? The writer remarked that this was something that should not worry her and she should take things as they come along in order really to be happy. Mme. D'Alvarez replied that that would mean that she was practical, something that is not a part of her nature. And then, on the other hand, it would interfere with the development of the creative side of an artist—to be too practical. Yet, when all is said and done, Mme. D'Alvarez is of so complex a nature that some things in her are a direct contradiction to others. She says so herself!

If some of the admirers of the exotic D'Alvarez of the concert stage could have peeped into her home the other day they would have seen a new side of her. Could the great creative artist be this same domestic person eagerly going over her handsome monogrammed linen and arranging many details in connection with her home? D'Alvarez is skillful with the needle, too, for an exquisite covering for her old, carved Spanish bed she proudly asserted she had made herself. It was of cherry and white brocade, edged with heavy gold braid she had picked up somewhere abroad, it once having been used on some church altar. And for this braid she paid the small sum of \$10 for yards and yards. The upper part of the spread on certain designs was dotted with sparkling colored beads, the absence of which on other parts of the cover aroused the writer's curiosity. She ventured to inquire the cause, and was told that there was a real good reason for its not being finished—"I did not have the time, but I hope to put on all the beads soon." D'Alvarez added that she wished the ceiling of the bedroom were higher, for then it should be painted blue, with here and there little white stars, to add further to the foreign atmosphere of the room, which, by the way, one would never suspect was in a New York apartment, but some old Spanish castle.

Mme. D'Alvarez, being very feminine, touched upon a common interest among women—clothes, both domestic and imported creations. The singer has always been a great supporter of the American styles. She says there is no place like New York for having the Parisian models copied.

in that city. The school will have for director, Constantin Nicolay, well remembered as one of the leading basses of the Manhattan Opera Company, New York, and the Chicago Civic Opera, with which organization he was one of the lights for many years. Indeed since Mr. Nicolay left, his place has not been filled, and Musical Director Polacco has often regretted his absence from the personnel of the Chicago company.

### Gange Pleases His Ain Folk

Fraser Gange, the Scotch baritone who is now completing his first season in America, recently gave a concert with his wife, Amy Evans, formerly a member of the Chicago Opera, for the benefit of the Hebrides relief fund in Kismet Temple, Brooklyn. The concert drew an audience of more than 2,000 and the fund realized a large sum.

### Stefi Geyer Coming

Stefi Geyer has cabled that she will accept the invitation of an uncle of hers to spend the late summer at his estate at Douglaston, Long Island. She plans to go sailing several times a week and play golf at the various Long Island country clubs, her music playing second fiddle for a few weeks.

### Bruno Huhn Conducts Orpheus Club Concert

The Orpheus Club of Ridgewood, N. J., Bruno Huhn conductor, gave its thirtieth concert in the High School Chapel on the evening of April 25, with Mary Mellish, soprano, as the assisting artist.

## EMMY KRUEGER

### LIEDER-SINGER

"An artist of intelligence, musical culture and feeling."—W. J. Henderson, *New York Sun*, April 22, 1924.

"Her singing was sheer delight from beginning to end. She sang Schubert sincerely and simply revelled in his beautiful art. She painted with rich colors, the spiritual meaning of Schumann's muse. She revealed to us the deepest meaning of the now popular art of Brahms."—(Translation). Maurice Halpern, *New Yorker Staats-Zeitung*, April 22, 1924.

MISS KRUEGER'S NEXT APPEARANCE WILL BE AS SOLOIST AT THE OPENING CONCERT OF THE ANN ARBOR MAY FESTIVAL, MAY 21, 1924.

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# MUSICAL COURIER

Weekly Review of the World's Music

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THE MUSICAL COURIER EXTRA

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Devoted to the interests of the Piano Trade.

NEW YORK MAY 15, 1924 No. 2231

With the critics, every day is judgment day.

Is America's national song the song of the dollar?

Is not the exploitation of child prodigies an infant industry?

It is amazing how often one does not like the music one ought to love.

Every violin wrapped in a silk cover is not a Stradivarius or an Amati, or even a Guarnerius or a Stainer.

In the olden days, "thumbs down" used to mean death to the gladiators. In piano playing, thumbs up often mean the murder of the piece that is being performed. Pianists will understand this paragraph.

Wichita guarantors are good sports. It cost \$13,000 out of their pockets for the performances of the Chicago Civic Opera given there, but they paid it without a whimper. The criticisms of the local paper on indifference toward music must have got under somebody's skin, too, for the next week the city turned round and crowded the concert of the Ukrainian Chorus to suffocation.

According to William E. Walter, manager of the Detroit Symphony Orchestra, the season just closed was the biggest in its history. Concert receipts in Detroit alone increased 33 1/3 per cent. over the previous season. Next season there will be sixteen pairs of regular symphony concerts instead of fourteen and there is already a nest egg of \$27,900 in the box office which represents the receipts for the twenty-five boxes for the Thursday evening concerts, annually sold at auction. This sum is \$5,000 more than was realized by the auction last year, and approximately \$10,000 more than two years ago, a convincing demonstration of the steadily increasing interest in the orchestra. Unless all signs fail, the annual deficit will take a decided drop next season.

H. T. Parker, in the Boston Transcript, notes the fact that Mr. Monteux, to begin one of his last concerts, played a Mozart symphony and succeeded not only in keeping his audience from applauding between the movements, but also managed not to irritate too much the late comers waiting to come in—this latter, doubtless, because the whole Mozart symphony is only about twenty minutes long, frequently the length of only the first movement of more modern symphonies. Then H. T. P. comments: "Mr. Stokowski, it is said, has so far prevailed with the public of the Philadelphia Orchestra in New York that it stirs not a hand in the course of the longest symphony. Or, if some stranger does so presume,

he perceives immediately his social error. Whether the congregations at Symphony Hall will ever and permanently attain to that perfection none may foretell. For once, on Friday and Saturday last, both audiences did. Yet, as the hymn says, and as between Boston and New York, we feebly labor, they in glory shine."

Atlanta paid about \$130,000 for a week of the Metropolitan Opera, Cleveland \$150,000, and Rochester \$36,000 for two days, a total of over \$300,000. This doubtless will be referred to as convincing proof of the universal musicality of America.

There were two notable points in connection with the debut concert of Clara Novello-Davies' new Artist Choir. Every word sung by the chorus was understandable, the conductor insisting on an exaggeration of pronunciation, which sometimes imparted peculiar expressions to the faces of the choristers, but never failed to produce a most welcome understandability. And though Mme. Davies had drilled her singers only about five weeks, the entire long and complicated program was sung from memory. The absence of music, forever turning, adds greatly to the appearance of the choir and to the consequent enjoyment of the audience.

The announcement of the establishment of the Alice Nielsen scholarship, to be awarded to the best pupil of the class to be held at the College of New Rochelle this summer by Dr. Daniel Sullivan, aroused keen interest all over the country. Paper after paper printed announcements of it, for, ever since the days when she was such a great favorite in light opera, Miss Nielsen has occupied a unique place in the hearts of the American people. Miss Nielsen is taking intense interest in the award of the scholarship, and will devote her personal attention to seeing that the successful pupil is advanced as fast and as far as his or her ability will allow.

## RAVINIA

In a few weeks Ravinia will reopen its doors. It has become a mecca in the operatic world. The performances given there cannot be surpassed. President Louis Eckstein has made Ravinia a big success. He knows the operatic game from A to Z, not only as a business man, but also as an impresario who understands the artistic side of an operatic enterprise. President Eckstein, who is connected with many big undertakings, is a serious student, as proven by the manner in which he has directed Ravinia. When he first became an impresario his knowledge was only that of a dilettant, but he was willing to learn and was hungry for any information that would benefit Ravinia. In the first years of his management, Gennaro Papi, his right-hand man, practically directed the artistic side of the enterprise, but of late years it has been Louis Eckstein who has made the casts, chosen the operas, and directed, with the help of Papi and Hasselmanns, the destinies of Ravinia. So well has he learned the operatic business that Ravinia today is looked upon as the American Bayreuth. Prominent people from all over the States journey to Ravinia for a prolonged stay. Even at this early hour the various hotels in the vicinity of Ravinia already have a waiting list. Hundreds of new houses have been built and all are rented for the summer months by patrons of Ravinia. Property value has quadrupled in the last few years and for no other reason than that at Ravinia appears one of the world's greatest operatic companies.

The coming season promises to eclipse all others, as President Eckstein has been most lavish in securing for his patrons the best talent available. To form a company in the summer months in America is not a sinecure for any manager, and to bring together such artists as President Eckstein will assemble at Ravinia this season is nothing less than a tour de force. He must compete with managers in South America who offer huge contracts and the way he meets the competition shows him an astute manager, a financial wizard, and a man who is doing a great deal for music, not only at Ravinia but also in America. The truth of this statement is proven by the fact that hundreds of people from the South, West, East and North have made reservations at his office for the opening week and the nine following.

Ravinia today reigns supreme in summer as an operatic center. Newspapers from all over the United States have asked President Eckstein for a telegraphic report of the opening night, and several prominent dailies of the States have asked him for weekly correspondence of the various performances that will take place at Ravinia throughout the season. This shows that Ravinia is not a local institution, but a national and in fact an international enterprise.

## DOCTOR CADMAN

Proper appreciation is being shown to composer Cadman by the addition of Doctor to his name (though he will doubtless never use it) and Civic Honor or something of the sort in Los Angeles where he lives.

The West is a good place to live in. Everybody who amounts to anything out there is a native, no matter from where he happens to come. The West is as kind in accepting people from the East as natives, as the East is in similarly accepting people from Europe.

So Cadman, when he went West did a good thing for himself as well as for the West. He became a native son in a part of the country where the native son is honored, and honors itself in the honoring.

But it is not only in the West that Cadman is honored. In fact, the only place in the United States where he is not honored is where people are so high-brow they are un-American and cannot see the native son unless he can write discordant monstrosities or sensational pot boilers, tuneless and arid, but sufficiently incomprehensible to draw applause in snob land.

Not thus is Cadman. If he was, his music would not be on every piano, his name would not be a household commodity, his records would not be on every talking machine and player piano.

It is an interesting thing to observe that this American has written some of the best tunes that have been written in the past decade or two—tunes that will last long after Cadman himself, and the rest of this generation, have passed on. It is curious because, you know, Americans are not supposed to be musical.

Yet Cadman is American—born here. And he is not a popular, cheap, jazz writer, either, though people are saying now that the only music America has ever made is jazz. Cadman's music is all of it extremely well made. It has beauty with refinement, aristocracy. The harmonies are beautiful, well set, easy flowing, neat, the sort the writer of harmony books will readily commend.

Curious, isn't it, to hear people claim that American music is just beginning—with jazz, a la Whiteman, Gershwins, Confrey, et al, while things of Cadman have been on music racks in America for these many years, and, what's more, stay on top of the pile?

The jazz stuff, the very best of it, comes and goes. It is the sort of music one soon gets tired of. Here today, gone tomorrow. But Cadman's music lives and lives, some of it, written long ago, as fresh today as it was when it was written. How can jazz be compared with it?

And how, we may fairly ask, can the lot of dry-as-dust professorial orchestra and chamber music prize-winning stuff (that scarcely lives out one performance!) be compared with it? If we thought for a moment that the Doctor title would turn Cadman away from what he has been doing and turn him into a maker of such paper-wasters we would fervently wish that he should not receive the honor.

But it will not. Why? Because anybody who can write real music writes real music. Those who do not do not because they cannot. They would like to but are unable.

It is interesting to note that Cadman always writes tuneful music even when he writes in forms generally more or less tuneless—sonatas, chamber music pieces. Among all of the things he has written his piano sonata is as truly tuneful as any, yet it is a real sonata, in real sonata form, a dignified piece of writing in the American manner and the American idiom, and is used all over the country for teaching purposes by teachers whose ideals are so high that they would not use anything second-rate.

Yet it is truly American in spite of the fact that it is not jazz. It has been said of Cadman that he is "the most American composer." Some day that is going to be the greatest praise that can be bestowed upon an American composer. The feeling today (in certain circles at least) is that the best American composer is the most foreign American composer.

People who feel that way ought to get acquainted with Cadman's work. They would discover three things: that there is such a thing as American music; that it is neither jazzy nor unrefined; that it is something of which to be proud.

California, Colorado, the West, cannot claim Cadman. He belongs to the whole of America—and we are proud of it.



## VARIATIONS

By the Editor-in-Chief

We were invited to open Music Week by making a radio speech at station WOR in Newark.

Among the pearls of wisdom we broadcasted were these:

"What is the good of talking about music to persons who know about it, and what is the good of talking to persons about music who do not know about it? It is so much easier, anyway, merely to listen to music."

"Did you ever have to endure a musical lecturer who told you that music begins where speech ends—and then proceeded to argue about it for an hour and a half?"

"Are we ever really without music? Is anyone immune from it? The children sing in the morning at school. Father warbles in the bathroom while he shaves. The workman hums or whistles at his task. There is music in the streets. At the movies. At the theaters. Music at weddings, and funerals, ball games, and real estate auctions. Mother used to do a bit of singing while she sewed at home of an afternoon. Now she doesn't come home till dinner time. There is music at the restaurants and political conventions, prize fights, fairs, picnics, and cafes. And, of course, grandma must have music, too. She gets it nights, at the cabarets."

"Good music has been brought nearer to all of us through the mechanical pianos and the recording machines, and now its greatest medium is that marvel of all marvels, the radio."

"Make up your mind that this America of ours is the most musically active country in the world. Maybe the radio will make it the most actively musical country in the world. By that I mean, the country that loves music most, and produces the most and the best musicians."

"At present, we lead the nations musically only in the amount of money we spend for the tonal art (which includes outlays for jazz) and in the mass of productivity, in publishing and performances. Europe does not regard us as the first in music, even though it admits that we erect the tallest buildings, the greatest railroads, the biggest hotels, the best machinery, the longest bridges, the deepest and noisiest subways and that we have the greatest baseball, football and tennis players, the fastest runners and race horses, and the longest oil investigations."

"But all that is changing. Underneath all our wonderful economic and industrial and financial activity there is a true and deep love of beauty, of art, of music."

"Music is being revealed to all of us as the thing it is—the most uplifting, soothing, stimulative, noble force in the life of man next to religion. Who shall say that it is not the voice of God?"

"There was a period when only a few persons in this America of ours had time for music; today no one is so busy that he should not be able to make time for it. A little time, at any rate."

"There no longer is the excuse that not enough opportunity is offered to hear good music. Concerts and operas take place every night, practically all winter and all summer. And on weekdays and on Sundays. And in the evening, afternoon, and morning. As a music critic I ought to know. My one fear is that the artists will soon begin to give recitals before breakfast and after midnight."

"When once you get used to good music, you'll like it. When once you like it, you'll love it. Do you remember what old Mark Twain said? 'Good music isn't nearly as bad as it sounds.' As it sounds at first, he might have added."

"Do not let us stop at Music Week. Let us make it Music Month, Music Year."

Here is a clever summer trick for anyone who is not a subscriber to the *MUSICAL COURIER*: Take a five dollar gold piece, let it drop on a marble topped table or a stone flagging, and you will notice a very pleasing ring. Put the ring on your finger and send us the five dollar gold piece for a year's subscription to the *MUSICAL COURIER*.

New York, April 17, 1924.

TO VARIATIONS:

Would it not be possible, at present, or at the next Fall announcement of the Prince of Wales, to dedicate that world famous musical sojourn, "Adventures in a Perambulator," to his already fast growing club, the Prince of Wales Riding Academy?

Or, perhaps "A Royal Fandango" by Morales, would be appropriate.

Yours for variety,

HERBERT BRUSSEL.

Paderewski is quoted as having said: "I have great admiration for the works of Edward A. Mac-

Dowell." A practical proof of it would be for Paderewski to play one of the MacDowell sonatas in public. We, for one, believe that he could give an impressive and fascinating reading of MacDowell's Eroica sonata or the Celtic.

A male chorus from Wales is to give concerts in America next season, "and they sing largely in their native tongue," adds an exchange. Itgg iswgll notdds a bbadd wgdllanguagge ffor xyzrsingging.

It is difficult these days to see the newspapers for the radio supplements.

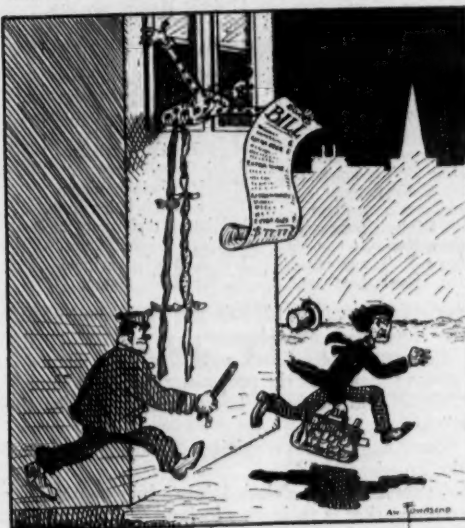
Women claim much, but after all, it was the great male pianists who started the fashion of having the hair bobbed.

Music may be the youngest of the arts, but that is no reason for it to shriek occasionally as though it were being pricked by the safety pin.

And that reminds us. An instrument has been devised by which the human voice can be magnified 12,000 times. It is so easy to make suitable comment on this item of news, that we refrain from doing it.

Looking over the roster of concert singing with which New York was regaled by the lyrical ladies during the season of 1923-24, the wheels of memory seem to revolve backward most readily to the sincere and finished interpretations of Inez Barbour, the intensity of Ina Bourskaya, the deep feeling and

## FROM THE MUSICAL VOCABULARY



"He was a composer to be reckoned with."

rich coloring of Sophie Braslau, the polished ease of Anna Case, the cerebral command of Clara Clemens, the delightful renderings of German classics by Julia Culp, the versatility and piquancy of Marguerite D'Alvarez, the charm and delicacy of Claire Dux, the personality and aliveness of Geraldine Farrar, the mastery and majesty of Johanna Gadske, the airy expertness of Amelita Galli-Curci, the exotic fascination of Eva Gauthier, the calm dignity and authoritative style of Elena Gerhardt, the amiable and careful renderings of Frieda Hempel, the interesting even if unconvincing flights of Maria Jeritza, the heartfelt tonal messages of Emmy Krueger, the sweet warblings of Rosa Low, the magnificently portentous presentations of Margaret Matzenauer, the elegant brilliancies of Edith Mason, the wholesome Welshness of Leila Megane, the compelling temperament and beautiful organ of Sigrid Onegin, the lyric irresistibility of Elisabeth Rethberg, the searching sentimentality of Ernestine Schumann-Heink, the refined thoroughness and appealing vocal quality of Renée Thornton.

Some of the men singers' performances which stayed in the mind of one musical dissector, were Paul Althouse's mellowed tenor utterances, Feodor Chaliapin's burning dramatics, Emilio De Gogorza's jeweled preciousness, Paul Draper's intelligent vocal art, Frederic Freemantel's classical largeness, Louis Graveure's control of tone, breath, and style, Arthur Hackett's dictioning and phrasing, Roland

Hayes' marvelous version of negro spirituals, John McCormack's German and Irish songs, Lawrence Tibbett's thoroughness and musicianship, Reinald Werrenrath's mastery of every department of song, Herbert Witherspoon's serene intellectual eminence, Cantor Rosenblatt's emotional projection of Hebrew ritual song.

In the domain of piano playing, the grouped impressions that registered were these of preponderatingly musicianly interpreters: Clarence and Josef Adler, Katherine Bacon, Charles Cooper, Oliver Denton, Carl Friedberg, Arthur Friedheim, Heinrich Gebhard, Raymond Havens, Edwin Hughes, Guy Maier, Harold Morris, Lee Pattison, Gertrude Peppercorn, Edouard Risler, Olga Steeb, E. Robert Schmitz, Isaiah Seligman, Alexander Siloti, Louis S. Stillman, Sigismund Stojowski, Ernest Von Dohnanyi, Victor Wittgenstein, Frances Nash.

As interesting specialists in various pianistic departments: Claudio Arrau, Dorothy Berliner, Ernesto Berumen, Dai Buell, Winifred Byrd, Henry Cowell, Vladimir de Pachmann, Percy Grainger, Wanda Landowska, Ethel Leginska, Ashley Pettis, Marion Rous, Arthur Rubinstein, Arthur Loesser.

The best of the new talents: Ellen Ballou, Gitta Gradova, Marguerite Harding, Nadia Reisenberg. (Notice that all are girls.)

Something of everything (and much of some things): Wilhelm Bachaus, Harold Bauer, Maria Carreras, Ignaz Friedman, Ossip Gabrilowitsch, Rudolph Ganz, Katharine Goodson, Josef Hofmann, Ernest Hutcheson, Mischa Levitzki, Josef Lhevinne, Yolanda Mero, Mieczyslaw Munz, Elly Ney, Mitja Nikisch, Ignace Paderewski, Sergei Rachmaninoff, Moriz Rosenthal, Olga Samaroff, Ernest Schelling, Germaine Schnitzer.

The best of the violinists were Zlatko Balokovic, Josef Borisoff, Willy Burmester, Renee Chemet, Sascha Culbertson, Samuel Dushkin, Mischa Elman, Georges Enesco, Carl Flesch, Frederic Fradkin, Samuel Gardner, Thelma Given, Jacques Goutmanovitch, Cecilia Hansen, Jascha Heifetz, Bronislaw Huberman, Sascha Jacobsen, Paul Kochanski, Fritz Kreisler, Godfrey Ludlow, Mischa Mischakoff, Erika Morini, Mischel Piatro, Maximilian Pilzer, Andre Polah, Rudolph Polk, Thaddeus Rich, Erna Rubinstein, Toscha Seidel, Albert Spalding, Albert Stoessel, Emil Telmanyi, Jacques Thibaud, Cesar Thomson, Efrem Zimbalist.

Of outstanding cellists the list naturally is comparatively small. We have Horace Britt, Pablo Casals, Vladimir Dubinsky, Jean Gerardy, Paulo Gruppe, Hans Kindler, Gerald Maas, Felix Salmond, Roszi Varady.

The best viola soloist was Lionel Tertis—there was only one. The harpists were led by Marcel Grandjany and Carlos Salzedo. At the head of the organists come Charles M. Courboin, Samuel A. Baldwin, William C. Carl, Marcel Dupre, Clarence Eddy, Alexander Russell, Pietro A. Yon. The flute championship goes to George Barrere, with Manuel Berenguer a close second.

Brilliantly first of the dancers is the incomparable Pavlowa. Then follow Ruth St. Denis, Ted Shawn, Duncan Dancers, Fokine and Fokina, Neighborhood Playhouse Ballet, Michya Ito, Princess Inyoka.

The best chorus was the Mendelssohn Choir of Toronto, but excellent work was done also by our own Oratorio Society, Schola Cantorum, Society of the Friends of Music, and Novello-Davies Choir.

Quartet playing in its highest manifestations, was heard from the Flonzaley and London organizations. Sousa's Band and Paul Whiteman's Orchestra are without superiors in their respective fields.

The best music critic of 1923-24 was William J. Henderson.

At his season's final concerts with the Cincinnati Orchestra (May 2 and 3) Fritz Reiner had a program consisting of Beethoven's fifth symphony and Tchaikovsky's Pathetique, an altogether ideal program in combination and contrast.

Old German riddle: "Which ring is not round?" Answer: "Herring." Modern German riddle: "Which ring is too long?" Answer: "The Ring of the Nibelungen."

If music is the handmaid of art, some of it ought to get a month's notice. LEONARD LIEBLING.



## BUNK!

Paul B. Klugh, executive chairman of the National Association of Broadcasters, has an illuminating article, entitled *The Radio Music Controversy*, in the *Herald-Tribune Radio Magazine*, April 27. It is illuminating because it serves admirably to show the attitude of the broadcasters.

This comes out in the sub-head, which reads: Will 326 people be allowed to tax millions of listeners under an ambiguous law?

The 326 people are the 326 members of the Society of Authors, Composers and Publishers. This membership includes the publishers of many of the leading composers both of this country and Europe: honorable men, men for whom we all have the highest respect, Puccini, Victor Herbert, Sousa and hundreds of others. The next time you get on your feet and cheer at the thrill of hearing *The Stars and Stripes Forever* just bear in mind that the radio people claim that Sousa is one of the 326 people who are trying to tax millions of listeners under an ambiguous law, and just remember that these same radio people are trying to make Sousa and other composers appear in the light of doing a mean and contemptible act in expecting to receive remuneration for their work.

In another place in this same article it says that there are 536 broadcasting stations in the United States of which 99 are maintained by educational institutions, 27 by religious organizations, 45 by newspapers, 17 by department stores, and 22 by manufacturers of radio apparatus, "thus manufacturers, who may be supposed to have an indirect return, represent but 4 per cent. of the stations."

This "indirect" return is delicious! And we note that dealers in radio sets, parts, tubes, etc., are carefully excluded from this list. We get a somewhat different idea of the situation by glancing at the Radio Call Book list of stations. This gives a total of 544 broadcasting stations of which a rough count shows at least 33 to be manufacturers and 185 dealers, plus the department stores, all of which sell radio apparatus.

Thus those who may be supposed to have an indirect (?) return represent, not 4 per cent., but more than 35 per cent. of the stations!

These poor, unfortunate, abused broadcasters and radio manufacturers and dealers! We are inexpressibly sorry for them. They are such wonderfully generous, philanthropic, non-self-seeking people. They give their all to the world without hope or expectation of profit. They are in business entirely for the good of humanity, and they are so intent upon their mission that they want to force the rest of the world, including musical composers and musical artists, to adopt the same attitude of scorn for profit from royalties or payment for their services.

The idealism of these radio people is wonderful, truly wonderful. We are sure that they are going to reform the sinful world, and that everybody is, in the near future, going to adopt their process of doing everything for nothing—for the sake of humanity.

Bunk!

## HERE—AND THERE

London Musical News and *Herald* occasionally speaks right out in meeting. "It is unhappily true," says an editorial, "that our Royal House, with the honorable although inconspicuous exception of Princess Mary, have done nothing for music in England. When are they seen at a Royal Philharmonic concert? When did they last attend any great Festival of Music? There is no other Court in Europe which spurns so utterly any attempts made on the part of its musicians to raise the standard of their native music. And unhappily, with but rare exceptions, the nobility and newly-made aristocracy can only follow the lead given them by our 'Our Betters.'" How fortunate, in contrast, are these United States of America! It will be remembered that President Coolidge only last year delivered a long and erudite musical address on the occasion of the Chickering Centennial.

## SIGNS OF THE TIMES

"The Grand Opera syndicate, which is presenting opera in German and Italian at Covent Garden, will not impose any rule regarding evening dress," says the *Daily Mirror*, London. As the Ring performances begin at 5 o'clock in the afternoon, it is not au fait, of course, to appear in evening dress. There is, however, an hour and a half for dinner which the fastidious may devote, if they so desire, to hurrying home, into their evening clothes, and back to the opera, omitting food for the sake of propriety. Doubtless the majority, with devil-may-care nonchalance, will stick right through to the bitter end in day

clothes. Just one rule of dress is to be enforced. Ladies must not keep anything more opaque than a hair net on the head when the curtain is up.

O+O=O

It is said to be against the principles of broadcasters to pay their artists.

Here are a few of the names that were listed in radio programs for the week ending May 11:

Belle Girard, contralto.	Elizabeth Dayton, soprano.
Moses Levine, violin.	Sam Roberts, tenor.
Lewis Williamson, tenor.	Veni Warwick, contralto.
Giovanni Marinuzzi, piano.	Karolyn Wells Bassett, soprano.
Sadie Cookley, soprano.	James Stanley, bass.
Karolyn Bassett, soprano.	Irving Klase, violin.
Mabelanna Corby, piano.	Florence Balmanno, contralto.
Janet Hecht, soprano.	Fred Twaroschk, tenor.
C. Rollins, baritone.	George Twaroschk, violin.
Elizabeth Spencer, soprano.	Raymond G. Parker, tenor.
Ellen Campbell, piano.	Gitta Rapoch, soprano.
Roy King, tenor.	Eleanor Freeman, contralto.
Evelyn Smith, soprano.	Max Eisenberg, tenor.
Charles Mertens, baritone.	Edna Finestone, piano.
Helen Jacobs, violin.	Ruth M. Donaldson, soprano.
Margaret Clarkson, soprano.	Bess Barkley, contralto.
Isabelle Small, soprano.	Francis Moore, pianist.
Joel Coffee, piano.	Philip Steele, baritone.
Erma Korn, contralto.	Miriam Waller, soprano.
Hedy Spielter, piano.	Thomas Waller, baritone.
M. Nelva, tenor.	Belle Wooster, soprano.
Paul Bernard, violin.	Otto Kalltois, piano.
Mildred Fleming, soprano.	Helen Burkhart, soprano.
Wilbur Smith, violin.	M. Cervonky, violin.
Hazel Arth, contralto.	Louise Jenkins, piano.
Ethel Gowler, soprano.	Alma Millstead, soprano.
Adele Lewing, piano.	E. B. Sanchez, tenor.
Irene Jacques, soprano.	Mary Heidkamp, piano.
Helen Dietrich, piano.	Everette Hirschfield, baritone.
Frieda Williams, soprano.	Joe Kahn, baritone.
Jean Prais, piano.	William Sintrone, piano.
Miriam Hoffman, violin.	L. M. Koehler, soprano.
Marie Kenney, soprano.	E. H. Wright, contralto.
Narinska, piano.	Jimmy Flinn, tenor.
Sylvia Jacoby, contralto.	Russ Dalzell, baritone.
Helen White, soprano.	L. B. Curtis, tenor.
M. Lamberti, cello.	Ruth Dale, soprano.
Edythe Lambert, piano.	Dorothy Hoyle, violin.
Mildred Duxbury, soprano.	John Patton, bass.
Gerald Gavini, violin.	Jean Lambert, contralto.
Eleanor Glynn, piano.	Hedwig Mason, soprano.
Bruce Young, tenor.	Rudolph Friml, composer.
Issay Lukashewsky, violin.	Geoffrey O'Hara, composer.
Fred Ruzika, violin.	Fred Burton, piano.
Vaughan de Leath, soprano.	Dorothy Traver, piano.
Howard Gilbert, tenor.	Veronica Richards, soprano.
Anca Seidlova, piano.	Richard Murphy, baritone.
Max Kalfus, tenor.	R. J. Dugan, violin.
Paul Haensolar, piano.	Nora Helma, soprano.
Emeline Bosse, soprano.	Sarah Posell, flute.
Harry Caffrey, tenor.	Maurice Nadelle, piano.
Rose Covello, soprano.	Victor Bolhart, baritone.
Helen O'Shea, soprano.	William Mumbrauer, baritone.
William Burke, tenor.	Marjorie Stuart, soprano.
Kathryn Noll, contralto.	Joseph Wolfe, baritone.
Lucien Marsh, baritone.	Walter Kelly, tenor.

Heywood Brown, in his column "It Seems to Me," in the *New York World*, says:

"The broadcasters do not pay."

"Instead they offer the performer publicity."

"People who ought to know better yield to the lure."

"Young singers and musicians are being exploited by the broadcasters."

"If people can be deluded into giving something for nothing that is their own lookout." O+O=O.)

P. S.—The Eastern Penitentiary Band also played.

N. B.—There was likewise a Music Lesson for Children. Free, of course!

## 571

A hasty glance of Pittsburgh's Music Week's programs shows that, at least, the H. J. Heinz Company, of "57" fame, does not believe in fifty-seven varieties of music but leans rather towards Americanism. Their program of ten numbers includes six Americans and one near-American, this one being Friml, who has lived here for a number of years. The others are Herbert, Cadman, Herbert again, Foster, Nevin and "America." The foreign numbers were by Puccini and Donizetti. On other programs there were occasional mentions of Sousa, MacDowell, Wintter Watts, Harriet Ware, Spross, Carpenter, and, in the Pittsburgh composers' program, Whitmer, Gaul, Foerster, Cadman and O'Brien.

Some day our American National Music Week will be an "American" National Music Week.

Some day!

## "WHIPPED CREAM"

Vienna at last saw the new Strauss ballet, *Whipped Cream* (Schlagobers). Next week, or the week after, the *MUSICAL COURIER* will have a full account of its premiere from its expert Viennese correspondent, Paul Bechert. We can tell from the cables that Mr. Bechert is not going to like this latest effort of Strauss. In fact, nobody seems to have got very excited about it. The dancing, devised by Heinrich Kroeller, appears to have aroused more en-

thusiasm than Strauss' music, though neither one seems to have set the Danube afire.

## STERN CRITICISM

They are not so kind in their criticism across the water as we are here. Whatever we may think of Darius Milhaud as a composer (and that is very little), we should never venture to say so with the frankness of Aloys Mooser in *Dissonances*: "In vain this composer—who pretends to be a Latin—seeks by the most audacious tonal superposition of harmonic counterpoint (which, by the way, had already been discovered long before him by others, and of which the principle, though one might not think so, is not at all contrary to the organic law of music) to find means to enhance interest in his ideas. In vain he attempts to veil the poverty of his imagination by affecting to attach no importance to the choice of his themes, and by giving them, with deliberate purpose, a brutal simplicity and a common turn. In vain he tries, by strange quirks, to make the public accept as a new way of expression something that is nothing more than an arbitrary and coldly calculated combination. . . . We have to deal here with the case of a man who has nothing to say except ordinary and perfectly banal things."

The *Nouvelle Revue Musicale* (Paris), in reproducing this criticism, mildly remarks: "The opinion of the Swiss critic may be somewhat excessively severe. Who will plead the cause of this noisy Jewish composer and succeed in successfully revising the judgment of Aloys Mooser?"

And, by the way, what became of the project to bring dear Mr. Milhaud over here again this past winter so that he might conduct a performance of Schönberg's *Pierrot Lunaire*? Can it be that a little editorial paragraph in the *MUSICAL COURIER* ament this, last fall, discouraged the kind ladies who were so anxious to pay Mr. Milhaud's fare over and back at that time?

## A FINE EXAMPLE

At the time of the recent visit to New York of the Rochester Philharmonic Orchestra, Albert Coates conductor, this paper commented editorially on the unusually large percentage of native born Americans in the organization. Here are some exact figures on the subject as given out by the orchestra management. If there is any other orchestra in America which challenges this record, we should be glad to hear of it:

With seventy per cent of its members native born Americans and forty-five per cent. native Rochesterians, the new Rochester Philharmonic offers a condition possibly not duplicated in any of the communities of the country which maintain permanent symphony orchestras. Of the 101 men who make up the orchestra personnel, seventy were born in this country and forty-five in the city of Rochester. Of the remaining thirty-one, seventeen are naturalized Americans and the other fourteen have taken out their first citizenship papers. The nationality of the thirty-one foreign-born musicians is as follows: Germany, eight; Russia, seven; Czechoslovakia, four; England, two; Italy, two; Austria, three; Switzerland, two; Hungary, one; Belgium, one; Australia, one. Already a junior orchestra is being trained in the Rochester high schools and the best musicians developed there are expected ultimately to find places in the Philharmonic. This orchestra is used for the conducting class which was organized by Albert Coates last January. When the Rochester Philharmonic went to New York on April 7, the Junior Orchestra substituted for the day at the Eastman Theater.

## COVENT GARDEN

Eugene Boucher, charming gentleman and friend of artists, writes to say that the *MUSICAL COURIER* was mistaken in stating last week that there had been no opera at Covent Garden since 1914. This is not exactly what the *MUSICAL COURIER* said, which was, that "for the first time since 1914 London is having 'Royal Opera' in dear old Covent Garden," and the words "Royal Opera" were carefully quoted, the meaning being that it was the first time since 1914 that opera there had been patronized by royalty. Mr. Boucher calls our attention to the fact that there was a season in 1919 which enlisted such well known artists as Martinelli, and Emmy Destinn, who was calling herself just then Ema Destinnova. We had not forgotten this season, which was one of Sir Thomas Beecham's, but do not recollect even now whether or not it was patronized by the royal family, nor if there were any German operas presented. We are obliged to Mr. Boucher for calling our attention to a statement on our part which might have led to false conclusions. What we intended was merely to imply that the present is the first really international season since the beginning of the war. The 1919 season had only the two first rank artists mentioned above, and even at that, Destinn in 1919 was already past the zenith of her powers. Of course, there has been other opera at Covent Garden. The British National Company has given a season there for a number of years, and, one hears, is very angry because it is crowded out this season.



## ARTIST CONCERT OF AMERICAN COMPOSERS DRAWS HUGE THROG

Over 2,000 Apply for Admission to Town Hall, May 9, to Hear Well Known Artists, with the Composers at the Piano—Betsy Ayres Presents Fine Program on May 5—Joseph Regneas Inaugurates a New Idea

Two concerts of unusual worth and merit were given at Town Hall during the past week, when songs of American composers were sung by American singers, trained in America, with the composers at the piano in most instances. These concerts were inaugurated by Joseph Regneas last year. This year he initiated a new idea which resulted in the audience being seated and the concert beginning promptly at the time specified, a condition unknown in New York, as at three o'clock precisely Charles Stratton, tenor, ap-



JOSEPH REGNEAS,

New York vocal instructor, who presented two unique concerts at Town Hall, May 5 and 9, to capacity audiences.

peared on the platform with Charles Fonteyn Manney, composer, who had come especially from Boston for the occasion.

### DEMAND FOR SEATS.

The hall seats but 1,600 persons, including one hundred extra chairs which can be placed upon the platform. There were, however, 400 admission tickets demanded after all the reserved seats had been taken. On each coupon was printed the condition that the seat would be reserved only until 2.55, at which time the seat would be occupied by one not having a reserved seat.

### CHARLES STRATTON.

Mr. Stratton's artistry was such as to command the respect and generous applause of the audience, and he was obliged to repeat several of the numbers and add encores to instant demands. Mr. Manney had to acknowledge repeatedly the keen appreciation of his compositions and his splendid work at the piano.

### MARY POTTER.

Mary Potter presented a group of songs by Charles Wakefield Cadman in a manner which deepened the reputation she holds as the possessor of one of America's most beautiful contraltos. She has a round, rich, warm tone, and sings with ease, charm and conviction, and she was obliged to repeat the great aria, the Song of the Robin Woman, from the opera, Shanewis.

### BLANCHE BARBOT.

Mr. Cadman was not present and Blanche Barbot played the accompaniments with skill and good taste, always supporting and never protruding. Miss Barbot is one of New York's excellent coaches and accompanists and has been connected with the Regneas vocal studios for many years.

### BETSY AYRES.

Betsy Ayres appeared next and presented a group of songs by Pearl Curran. She was again in splendid form and her singing was of the highest order.

### HARRY OLIVER HIRT.

On account of the indisposition of Pearl Curran, the accompaniments were played by Harry Oliver Hirt, a prominent organist, accompanist and coach of New York. Mr. Hirt also has been identified for more than ten years with the Regneas Studio, and is a welcome figure on the concert platform. A sympathetic, warm tone is always at his command and he uses his splendid talents with keen judgment and understanding, and with sound, dependable musicianship.

### LOUISE HUBBARD.

When it was announced that Louise Hubbard would not appear on account of a slight indisposition, a spontaneous murmur of keen disappointment was perceptible throughout the house, showing how great a favorite this splendid singer is.

### ALICE GODILLOT.

Alice Godillot sang at short notice a group of La Forge songs, and the appearance upon the platform of the composer and singer was the occasion of a great outburst of applause. Mr. La Forge is a much beloved musician, and New York holds him and his work in highest esteem. His songs were enthusiastically received and he was forced to acknowledge the pleasure of the audience after each composition. Alice Godillot, in both the groups by Frank La Forge and Edward MacDowell, again displayed her fine artistry and sound musicianship. Her voice is of velvety smoothness, her diction flawless, and her interpretations are

always consistent and convincing. A singer of songs of sterling worth!

### LEWIS WILLIAMSON.

Lewis Williamson, tenor, was heard for the first time by a New York concert audience. He displayed a voice of great possibilities and much may be expected of him if he applies himself seriously. Voices of his calibre are rare. At present he has youth, talent, voice and appearance. He would do well to devote the next five years to serious study and prepare for a brilliant career which can be his. Mr. Williamson is fortunate in being guided by so able and experienced a master as Joseph Regneas. The songs of Robert Braine were well received and repetitions were demanded. Mr. Braine, himself one of the younger composers, displayed marked talent. He has a fine sense for convincing climaxes; he shows understanding in writing for the voice and fits well the musical accent to the spoken word. His are songs that improve with acquaintance, always a good sign of real worth.

### MRS. EDWARD MACDOWELL.

Mrs. MacDowell, who cancelled engagements in Massachusetts to be present, played the accompaniments of Edward MacDowell's songs, and both she and the songs occasioned great enthusiasm. Mrs. MacDowell addressed the audience at the close of the program, which but deepened the appreciation of all that went before. It is seldom that one program presents three tenors, but that is what Mr. Regneas undertook to do. Everett Clark, however, on account of slight indisposition, did not appear.

### A FULL HOUSE.

As on Friday, May 9, so on Monday, May 5, the audience was large and enthusiastic at the recital given by Betsy Ayres, when this charming singer, with her graceful, ingratiating manner and pure lyric voice, presented songs by Vanderpool, Branscomb, Spross, Fay Foster and Curran. These five composers offered songs of great variety, gay and grave, lyric and dramatic, but no matter what the mood or temper, the art of Miss Ayres encompassed all difficulties with ease and great credit to herself.

Miss Ayres will give another song recital at Town Hall in October next, again presenting American songs with the composers playing the accompaniments to their own songs. S. D.

## Bridge and Mah Jong for Music

For the benefit of the Society of American Music Optimists, (Mana-Zucca, founder and president, Andres de Seguro, acting president) a bridge and mah jong party was given at the home of Mr. and Mrs. George Bernard, 165 West Fifty-eighth Street, Saturday evening, May 10. About 100 members and guests were present and a goodly sum was raised for the fund of the society. Music and refreshments followed the card party, and Leonard Lieblich gave a short talk on the necessity of assisting talented young artists of inadequate means.

## Schmitz Master Classes at Madison

The E. Robert Schmitz master classes at Madison, Wis., during the six weeks between July 15 and August 26, present the following features: teaching class, course of ten lessons, beginning July 15; science lectures; interpretation class, course of ten lessons beginning July 21; Schmitz Scholarship, \$100 plus the interest on the scholarship fund of the previous year, is awarded at the close of the summer session to the student who, having attended the entire session, reaches the highest average in fulfilling the requirements—one of the requirements is significant, being "the best pioneer

## I SEE THAT—

Rosa Raisa has been presented with a gold medal in appreciation of the success she scored at La Scala, Milan. Eugene Goossens will conduct the Rochester Philharmonic Orchestra in New York about Christmas time.

Elizabeth Kelso Patterson offers two scholarships in singing for the summer term.

The Southland Singers held their annual Oriole Luncheon at the Hotel Pennsylvania on May 3.

Laurie Merrill has appeared in sixty concerts this season. The Papalardo Opera Ensemble gave a performance of Rigoletto at Perth Amboy, N. J., May 1.

Germaine Schnitzer represented music at the Jefferson Memorial Exercises in Charlottesville, Va.

The new Curtis Institute of Music in Philadelphia will open on October 1.

Approximately 25,000 people attended the Philadelphia Festival.

Belmont Fisher won two silver medals at the New York College of Music.

Two United States Senators attended the Mozart Society's Fifteenth Annual Breakfast.

Frederick W. Vanderpool was married to Emily Beglin on May 8.

Jeanne Gordon has recovered from the effects of an automobile accident.

Felix Fox will be a guest teacher this summer at the Commonwealth School of Music at Boothbay Harbor, Me. Carolyn Wells Bassett, the composer, will concertize extensively next season.

Two pupils of Carl M. Roeder won medals and honors in New York's Music Week.

Marguerite D'Alvarez sailed for Europe on May 3.

The National Concert Managers' Association will convene in Chicago June 22-24.

Constantin Nicolay will head a music school to be founded in Alexandria, Egypt.

Carl Morris, baritone, died in San Diego, Cal., April 14.

The Berkshire Chamber Music Prize was won by Wallingford Riegger, of New York.

The Clara Novello-Davies' Artist Choir sang without music at its debut recital.

Harold Triggs, Helen E. Smith and Olga Eitner were the prize winners in the Bush Conservatory contest.

Eric Korngold was married to Lucie Sonenthal last month. Max Jacobs is organizing a chamber symphony of fifteen mature artists.

Medal Contest Week was observed by the Ithaca Conservatory of Music during the week of April 28.



MARY WOOD CHASE,

president of the Mary Wood Chase School of Music, Chicago, photographed with Ruth M. Burton, the vice-president.

of unknown or little known good American music." Mr. Schmitz also gives private lessons in addition to the class lessons.

## Final Concert of Kansas City Conservatory Orchestra

Kansas City, Mo., May 5.—Yesterday afternoon the final concert of the series given by the Kansas City Conservatory Orchestra (sixty-five members), Arnold Volpe conductor, took place in Ivanhoe Auditorium and was attended by 1,200 people. The well arranged program was executed in a manner that aroused enthusiasm. The soloists were Gladys Gwynne, pianist, who was heard in the Saint-Saens concerto in G minor, played admirably well, and Harry Stockwell, baritone, whose contribution was the aria from Verdi's I Vespri Siciliani, O, Tu Palermo. He revealed a voice of good quality and range, fine diction being a feature of his singing.

The orchestra, under Mr. Volpe's skilled baton, was heard in the Beethoven symphony, No. 5, in C minor, three Wagner numbers—Lohengrin prelude, introduction to Act 3, Lohengrin, and the Prize Song from Die Meistersinger, in which there was a violin solo played in his customary excellent style by Erling Knutson, concertmaster of the orchestra, and Dance of the Hours from Gioconda. The orchestra has developed rapidly, and plans are now under way to rehearse several new programs for next season. It is also planned to enlarge the organization and have the concerts take place in Convention Hall, where there is a greater seating capacity. K. L.

A Bach Society has been founded in that composer's birthplace, Eisenach, Germany.

There are 12,506 entries in the Glasgow competitive festival.

Percy Grainger will spend the summer months in Australia.

Marie Dimity has been engaged as soprano soloist at the Greene Avenue Baptist Church, Brooklyn.

Pavlova has closed the longest and most successful American tour of her career.

Augusta Lenska will make a deep study of Negro spirituals.

The Detroit Symphony Orchestra will give sixteen concerts next season instead of the usual fourteen.

Yeatman Griffith believes that causation, not effect, should be the fundamental basis of teaching.

On page 15 Frank Patterson gives a solution of the radio problem.

Fred Patton will make his 150th oratorio appearance this spring.

Barbara Maurel will be under the management of Loudon Charlton next season.

Oscar Seagle, who has been abroad all winter, is now at Schroon Lake, N. Y.

Elsa Alsen, in interview, highly praises American artists.

Marcella Craft has postponed indefinitely the opening of her School of Opera in New York.

Over two hundred pupils have already enrolled for Frantz Proschowsky's classes at the McPhail School.

Lindborg's forty-third festival was a great success.

Three new songs by Robert Huntington Terry have been issued by the Arthur P. Schmidt Company.

George Auger Gibson won the competition at the New England Conservatory for a Mason & Hamlin piano.

Scharwenka will sail from Hamburg on May 31.

The Rubinstein Club, Mrs. William Rogers Chapman president, held its annual White Breakfast last Saturday.

Gatti-Casazzi has announced the repertory and artists for next season at the Metropolitan.

An audience of six thousand heard Gigli when he sang at the Syracuse Festival.

Ernest Knoch will conduct some guest performances at the Berlin Staatsoper in June.

All seats for the Bach Festival in Bethlehem on May 30 and 31 were sold out some time ago.

Frieda Hempel will give thirty concerts in England, Scotland and Ireland in October and November.

The Tollefssens gave a reception in honor of Rubin Goldmark.

Tito Schipa has a record of sixty-five concerts to his credit this season.

Ganna Walska's Mozart Festival in Paris will be held from June 5 to June 24.

Maestro Seismit-Doda's vocal studios are now located at 256 West 97th Street. G. N.



## MUSICAL COURIER READERS

## A Surprising Statement

To the MUSICAL COURIER:

It was with great satisfaction that I read Francis Roche's protest in the April 10 issue of the MUSICAL COURIER, and I trust you will publish mine in your esteemed journal, which I believe will serve a good purpose by letting hundreds of music students who enter the contests conducted by the New York Music Week Association, Isabel Lowden, director, know that the understanding musicians and teachers of Greater New York are highly indignant as to these contests. I could not believe that able musicians could remain silent and tolerate the very destructive criticisms. On what the judges based their views I cannot imagine, for very often when a contestant played quite well, he or she was not given the least credit for it, but was told all kinds of discouraging things. I heard several very talented children who attended school, and consequently can devote but little of their time to practice, being flayed for not having strong rhythm and good conception of the music played. What average child covers these points perfectly? And does public criticism strengthen them? A little tot, whose feet could not reach the pedals, was told she used too much pedal. Another little miss of seven years who has studied little more than eighteen months, played from memory Bach, Chopin and Tchaikowsky. Mr. Friskin praised her work, her wonderful technic, remarkable poise and musicianship, but deigned to say that her work was immature. I wonder how many students at seven are not immature. When asked why such unusual talent would not receive the seventy-five per cent at least, the judges simply answered that she was not ready for it.

The first contest was in P. S. 62, Manhattan, January 16, when Wynne Pyle, Huntington Woodman and Gustave Walther were the judges. That evening it appeared the judges could not find a good word for the work of the contestants, who played quite well. That two of the violinists fell down was easily understood when one realizes the difficulty of the compositions exacted of young students, a most ridiculous phase of the contest requirements. But even then I thought I perhaps was biased in my opinion until I heard the three contests on Staten Island. I was dumbfounded to find the attitude of all the judges most antagonistic towards the contestants. At P. S. 20, March 19 and 20, James Driskin, Gustave Walther, Rose Lillard and Frederick Cheesewright acted as the judges. The vocalists did fine work in spite of the difficult compositions required of them to compete. These pieces are a severe test for even ripe and experienced musicians. It must be stated here that these young singers were obliged to wait from eight to eleven that evening until their turn came to sing. Their throats were dry and, no doubt, their minds tired from listening to all the others, and hearing the discouraging criticisms offered. Although two of these vocalists received seventy-five per cent, their work was torn down with criticism so that the glamour of the medals must have disappeared. What must the audience, many of whom do not understand music, have thought? One singer who suffered from a cold was mercilessly criticized although musicians present gave her great credit for her work. This young lady, I understand, intends to earn her living in the profession. Is this not a fine encouragement?

To encourage the movement, one of the best women's choruses entered this contest. These are fine voices and the ladies have perfected their art for the love of art, and wished to lend their aid to what they thought a good cause. Their work that evening was excellent, their interpretation good, and in fact, they delighted those of the audience who understood chorus work. The judges did not seem to have listened while they were singing, for they entirely overlooked the good points, and to the astonishment of the audience their work was torn asunder by the adverse criticism of Mr. Cheesewright.

The following week, March 25, the fourth contest I attended was held at P. S. 14 in Stapleton. The judges in this contest were Alois Harvilla, Gustave Becker and Giuseppe Randegger. Some of the audience who thoroughly understood music attested to the excellent work done by the pianists, who were girls fourteen years of age and attending high school. It appeared the judges did not know just how to find fault, but were bent on not giving them much encouragement. To one contestant, it was said her left hand was weak. Is this not a common fault, even among mature pianists? He also said that she had a great deal to learn. Why do Godowsky, Hofmann and others practice eight and ten hours daily when preparing for concerts? We all have a great deal to learn in life. What was meant in that she did not understand Beethoven and did not have a "Beethoven touch"? The peculiar expression "Beethoven touch" might mean among musicians a certain individual critic's opinion, and one critic might marvel at a certain touch given a Beethoven composition, and at the same time another critic might condemn it. Last month when Beethoven's fourth concerto for orchestra was rendered by the noted Beethoven player and interpreter, Lamond, some of the critics stated that his technic was flawless and all the notes were there, but he did not play Beethoven. This was also said two seasons ago of that fine pianist, Myra Hess. The contestant in question has talent and has made a name for herself in this community, intending later on to teach; but, what effect does such unjust criticism have upon her future? Those who heard her, know how she played the night of the contest, but the next day she could hear the ironical remarks of her friends and schoolmates who did not hear her play, but who judged her work by the marks they understood she received. The other pupil was told she was very enthusiastic (perhaps because she played the energetic Military Polonaise by Chopin). Then he went on to say she must be careful in striking correct notes. The great Rubinstein let more notes fall under the piano than he played, and I hope our great artists never strike a wrong note after ten hours a day practice. He expressed himself as feeling very sorry not to be able to give such a fine talent the medal. Her playing must have been pretty good to prove she has fine talent.

The parents of these two students felt skeptical and did not, as many would do who themselves do not understand music, rely upon the decision of these judges. It did not

seem logical that the girls should be turned like that when musicians had considered their renditions quite remarkable. Their friends came and began to criticize, saying they thought it strange that they did not reach seventy-five per cent if they really played so well, but these friends did not know the judges tried to find fault and the best they could do was to point to a few wrong notes that even an artist might miss—their not having a "Beethoven touch," whatever that might mean. Their friends only knew they did not receive the seventy-five per cent. These same ladies were determined to find out why, when capable musicians claimed the girls' work good, that these judges could not give them a good word, but only criticism. So they went to two of the judges. The one praised their talents and accomplishments very much, and even went so far as to say that personally he would have given the one pianist eighty. But do the audience and the people know this? He proceeded to say, after a long talk, that if the girls would study a few lessons with him they would see the difference and he would arrange the fees to suit them. Then they wended their way to the second judge, who had nothing bad to say about the girls' playing, but remarked that he was delighted that the ladies should come to him, for it shows that the object of the New York Music Week Association is being realized, when parents see that their children are on the wrong road and wasting their money on bad teaching. He went on to say that he would not accept another teacher's pupils, but if these ladies wished to change, one of his assistants would take them. He gave them his lesson fees. These parents' eyes were opened and the strange criticism and unjust treatment that was remarked by musicians who heard the contestants appear to have been given with the idea of leading talented and rightly directed students to other teachers. How is it that when these same ladies with their daughters accepted an invitation from the second judge referred to, to hear him in recital April 10 in a New York High School, that the very same solos the contestants played were rendered by him with many more points that could have been severely criticized. When asked to play Chopin's Butterfly study, which one of the girls played, he stated that it is one composition he does not play because it is played too often. How is it that Paderewski, Hofmann and other giants of the piano play it and are proud to do so?

Even though criticism might be accurate and the contestant deserving of a low mark, will it in the case of very young musicians tend to be constructive and encouraging to announce faults publicly that are common to all students and which no doubt they themselves are aware of? Besides, tests in theory, harmony and ear can be given percentage marks, but how can soul and temperament be given fifty or one hundred per cent?

What is the object of these contests as they are conducted by the New York Music Week Association, and what do the judges derive from judging the average students as they themselves could not be judged without grave injury to their careers? I observed several contestants, who played like machines, without the least spark of musical feeling, receive high marks. Perhaps that is the just answer, the mechanical can be reckoned in fifty and one hundred per cent, but what is real music cannot be measured. Why not if mechanism is the requirement for the medals, place an old-fashioned piano player in a hall and let it roll off the notes by the yard, and save the dear little music students all the worry and hopeful study beforehand? How many of these contestants became ill afterwards from sheer nervous shocks and discouragement?

Will the sincere musicians of Greater New York tolerate this absurd destructive movement in our midst? Will the public allow its children to go through such a nervous strain only to receive harsh criticism, good enough for the hardened public musician? If such movement is not carried on with the motive of assisting the student and in the hands of people and judges who really know how to judge children, but is left in the hands of those who appear not to know the least part of a child's study or nature, then it is one of the greatest evils to the ambitious talented student, to the parents, especially such as do not themselves understand music, and a grave injustice to the capable, conscientious musicians and teachers.

Affidavits are on file regarding the visits of the aforementioned parents to the studios of the two judges.

(Signed) MARY WILDERMANN.

New York, April 19, 1924.

## An Appeal for Violins

To the MUSICAL COURIER:

As several members of our orchestra live at a great distance from Irving Place, a number in Brooklyn, Bay Ridge, and some in upper Manhattan and Bronx, it is well nigh impossible for these girls to carry their violin cases to school. The discomfort and inconvenience in handling this burden, in addition to the weight of a satchel full of books and other school material is obvious. Our girls have been doing this without complaint, term in and out, some for their entire school years. However, the congestion of traffic in subways and on surface cars of late has been so heavy as to make it physically impossible for any one to carry even a packed brief case. Because of this, rehearsals are not so well attended, since the girls are without instruments to use for practice, and we are making this appeal to those who happen to possess a violin, and who for one reason or another have given up the study of it, or who have discarded its use, to donate the instrument to the music department, which will duly acknowledge with befitting gratitude the kindness of the donor.

The Board of Education has supplied us with two cellos, but it has refused consistently to furnish violins, as the members of the Committee on Supplies contend that any student interested in the study of this instrument would find a way to provide an instrument. We feel sure that in many homes there is a violin lying away on a top shelf, or in some secluded corner, that the one-time student has quite forgotten about. Seek it out and send it to our school, and be glad of this opportunity to offer this tribute of appreciation of the efforts of the members of this school

orchestra, who are striving to maintain the status of Washington Irving.

Very truly yours,  
(Signed) LAWRENCE MOONEY,  
Chairman of Music Dept.,  
Washington Irving High School of New York.

## Pupils Wanted

New York, April 25, 1924.

To the MUSICAL COURIER:

I have just read your article, Modern World Quick to Recognize Greatness, in which you ask "Where are our starving scholars and tattered artists of genius?" and continue, "A diligent search of all the garrets in the world would reveal very little more than a commonplace lot of clerks . . . hungry enough, but lamentably lacking in divine fire. . . . Rejoice that you live in this generous universe of ours, and know that if you do not secure part of the spoils the fault lies with nobody but yourselves. The world is hungry for genius."

I earnestly rejoice that I live in this generous, genius-hungry—though somewhat skeptical—universe of ours, and because I too hold the opinions which you have so aptly expressed I think the following will interest you.

On June 1, 1922, your MUSICAL COURIER reviewed some of my work thus: "H. W. Maurer . . . who has been hard at work for a considerable period on his new idea . . . in technical development, demonstrated on May 17 . . . the results achieved with a young pupil who commenced her studies with Mr. Maurer at the end of December last. The young pupil . . . who never had a lesson upon any musical instrument prior to going to Mr. Maurer, revealed satisfactory results."

"The method employed differs materially from the old form inasmuch as the pupil is taken through the seven positions from the very beginning in a comprehensive manner, thereby gaining much in time and experience. In demonstrating his method Mr. Maurer asked his pupil to play various studies in different positions and keys, and in every instance her work proved satisfactory. She revealed equal command of all seven positions."

Please note these results were obtained in approximately five months.

Last October another one of my pupils who had been trained according to my new method, for a well known and authoritative pedagogue played Accolay's concerto in A minor and studies selected at random from Mazas' op. 36, book I. When she told him she had been studying only one year, he commented: "Of course, the young lady is very musical, but that she has been studying only one year is quite improbable. More probably she has been studying three years and very likely four." The fact is she had never handled a violin before coming to me for lessons, a year prior to this hearing, was a rather irregular pupil, and had all told taken about seven months' lessons during that period.

Can I achieve similar results with the average student? Yes! I can give the average student a comprehensive knowledge of the fingerboard, the elements of rhythm, and sufficient bow control to enable him to render acceptably such works as the Mazas Special Studies, Accolay's A minor concerto, or a simple Mozart sonata, in about one year—or even less, according to the natural aptitude of the pupil.

It is now seven years since I first commenced my experiments, and more than three years since the principles I am making use of have proven themselves sound and beyond the merely hypothetical stage. That what I claim to have accomplished is of considerable importance to the violin teaching world is quite evident. One swallow, however, does not prove spring is here, nor does an isolated demonstration now and then prove the efficacy of my method. To prove conclusively the efficacy and adaptability of my method would require a sufficient number of absolute beginners of normal propensities whose reactions as well as the results could be noted. This material, unfortunately, I have been unable to obtain despite my best efforts.

This does not say that the opinions you hold and have so aptly expressed are wrong, or that I have ceased to concur in them. Rather, I have sufficient faith in them to unhesitatingly bring my plight to your attention in the hope that when the light of publicity is cast on it it will resolve itself normally and properly.

(Signed) HARRIS W. MAURER.

## Sympathy for Samoiloff

New York, April 28, 1924.

To the MUSICAL COURIER:

In connection with the statement I made about a week ago regarding my work with Rosa Raisa and Giacomo Rimini, I am submitting for publication a letter received from Julia Claussen, and Consuelo and Marie Louise Escobar. These letters follow.

Yours very truly,  
(Signed) LAZAR S. SAMOILOFF.

Mr. Lazar S. Samoiloff,  
309 West 85th Street, New York City  
My dear Maestro:

After reading the Raisa and Rimini "Protest" and your answer to it, and having met your pupils who were present while you were giving lessons to them, I wish to express to you my sympathy. I would also like you to know that not only I, myself, but many members of the American music colony, with whom I have had occasion to speak, are with you.

I am sorry that such an occurrence makes a bad impression, and many begin to think that opera singers are a bad, ungrateful lot. It is not so!

Gratefully yours,  
(Signed) JULIA CLAUSSEN.

Mr. L. S. Samoiloff,  
309 West 85th St., New York City  
Dear Maestro Samoiloff:

We were many times present in the waiting room of your studio in Carnegie Hall while you were instructing Raisa and Rimini, and were amazingly surprised at the marvelous progress they were making under your guidance. They spoke with us many times in your studio and expressed their delight at studying with you.

The reason for this ungrateful action on their part is more than we can understand.

Accept our appreciation for all the good work you have done with us, and our sympathy in this matter.

Your grateful  
(Signed) CONSUELO ESCOBAR  
and  
MARIE LOUISE ESCOBAR.



## FITCHBURG (MASS.) ENJOYS NINETEENTH MUSIC FESTIVAL

Jacchia Proves an Able Conductor of Chorus and Orchestra—Three Concerts Given—Soloists Include Pilla, Amsden, Baker, Beddoe, Quait, Hudson, Boynton, Smith, Jollif, Samaroff, Holy and Mackay

Fitchburg, Mass., May 8.—The nineteenth annual Music Festival of the Fitchburg, Mass., Choral Society was presented in City Hall on Monday, April 28, and Wednesday, April 30. There are few former festivals which have been awaited with keener anticipation on the part of the musical public of this city and vicinity, because of the omission of the 1923 festival on account of the sudden death of Nelson P. Coffin, conductor of the Fitchburg Festivals for many years. This necessitated the choosing of a new conductor in the person of Agide Jacchia, of Boston, and the adoption of entirely new plans for the 1924 programs.

The manner of presenting the festival was varied this year from preceding seasons, when the programs have been offered on consecutive days. On this occasion the festival opened with a concert on Monday evening, after which a day was permitted to elapse before the presentation of the second and third concerts, on Wednesday afternoon and evening. The new plan was one that generally found favor with festival patrons as well as with the members of the large chorus, which was—as in former years—the real musical background for a group of able soloists and brilliant programs.

The chorus this season numbered 275 voices and compared favorably with those of previous years, its personnel varying but slightly from that of recent seasons. Mr. Jacchia's public debut as conductor was all that could be desired by the most ardent supporters of the choral society and its concerts. The work of the large body of singers showed the result of conscientious and efficient training by one well qualified to succeed Mr. Coffin. Each concert was a personal triumph for the new conductor, who made an

Faure's mythological ode, *The Birth of Venus*. This was given an admirable rendition by the chorus and orchestra, under the baton of Mr. Jacchia, with the solo passages finely sung by Misses Pilla and Beddoe and Messrs. Boynton and Smith.

To indulge in encomiums of praise in regard to the individual artists appearing in the opening concert would be but a repetition of eulogistic terms for each. The voices were adequate in every instance, with the artistic demands of the music—as well as the expectations of the audience—fully met by the singers, individually and as a whole. The chorus gave many evidences, even in the short works, of good balance and intelligent training, indicating its possibilities and the pleasure to be derived from its work later in the Festival. The orchestra support, as would be expected, was all that was desired, while the remarkable ovation given Mr. Jacchia demonstrated an appreciation of his work that must have been gratifying even to one of his many successes.

Because of the length of the program the no encore rule was supposed to be in force throughout the evening, but the audience declined to observe it at the conclusion of the group played by Mme. Samaroff, while Mr. Holy, the harpist, added still another success to the several he had already achieved in this city. Special interest was shown in the appearance of Mr. Smith in the Festival program. He is a former resident of Fitchburg and enjoyed many of his earlier musical triumphs in this city.

### WEDNESDAY AFTERNOON CONCERT.

The second concert, on Wednesday afternoon, was given by the group of selected artists from the Boston Symphony

Orchestra, assisted by Elizabeth Amsden, soprano. Mr. Jacchia conducted the orchestra, again demonstrating his artistic capabilities and the good fortune of the Fitchburg Choral Society in having secured him. The orchestral program was enjoyed by a capacity audience.

The opening number was Weber's *Oberon* overture, after which the orchestra was heard—and greatly enjoyed—in Grieg's *Peer Gynt* suite No. 1. Other orchestra numbers included the large from Dvorak's *New World Symphony* Liszt's *Second Hungarian Rhapsody*, and a Tchaikowsky composition for a string quartet, closing with a majestic and inspiring rendition of Wagner's *Ride of the Valkyries*. Seemingly but little more could be desired in the way of orchestral perfection, while the several who were entrusted with solo passages—especially Mr. Holy in the Liszt number—contributed a full share to the delights of the occasion. Miss Amsden, the vocal soloist of the afternoon, made a favorable impression in her two program numbers, *Elsa's Dream*, from Lohengrin, and *Suicide*, from La Gioconda.

### FINAL CONCERT

The third and final concert was on the evening of this date, when the chorus, orchestra and a quintet of soloists participated in a most effective presentation of a choral. Horatio Parker's setting of *The Legend of St. Christopher*, the work chosen, was heard for the first time in this city. The assisting artists were Della Baker, soprano; Paul Mackay, boy soprano; Robert Quait and Byron Hudson, tenors, and Norman Jollif, bass-baritone.

The most convincing demonstration of Mr. Jacchia's success in preparing the chorus for the Festival was furnished on this evening. The oratorio given also exerted no little influence upon the interest of the audience, following the comparatively recent presentation of the same composer's *Hora Novissima*. The music as well as its rendition, made a deep impression. All of the soloists were en-

joyed in the respective parts assigned to them, the larger solo numbers being especially well handled by Mr. Jollif in the part of *Offerus* and Mr. Quait as the hermit. The concert, as a whole, provided a fitting conclusion to the Festival and again demonstrated that Fitchburg is able not only to enjoy, but to produce, the highest type of music.

The support accorded the Festival by the public was gratifying in every way, the spacious hall being filled at each concert. Adjoining cities and towns, as usual, sent large delegations to each concert, while Boston and other large cities are well represented. The committees in charge of this season's Festival were as follows: Program—President Herbert C. Peabody, chairman, Mrs. Ralph H. Fales, Mary Markham and William R. Rankin; tickets—David F. Manning, chairman, Roland A. Bacon, Mrs. William H. Bennett, Henry J. Clancy, Myrton A. Cutler, Mrs. Ralph H. Fales, Mrs. John G. Faxon, Elizabeth Godbeer, Carrie M. Jobs, T. A. L'Esperance, Helen Parks, Mrs. Harry E.



AGIDE JACCHIA,  
conductor of the Fitchburg Festival.

Rogers, Josephine Ryan, Mrs. C. R. Sanford, Max S. Sar- kin, Mrs. Walter F. Sawyer and Mrs. Leroy Tucker; hall and stage—Henry G. Pearson; publicity—Mary Markham, chairman, Mrs. Ralph H. Fales, Herbert C. Peabody and William R. Rankin. C. C. M.

### C. E. Ridgely Activities

C. E. Ridgely, conductor of Ridgely's Sixty-ninth Regiment Band, is preparing programs for the series of concerts to be given during the coming summer in Yorkville Park, New York City. On the evening of May 7, Mr. Ridgely conducted the Sixty-ninth Regiment Band at the armory in a review given in honor of the recently elevated Patrick Cardinal Hayes. The annual camp tour of the Sixty-ninth Regiment will again be held in August; music will be the outstanding feature at this encampment.

### Helen Laird in Recital

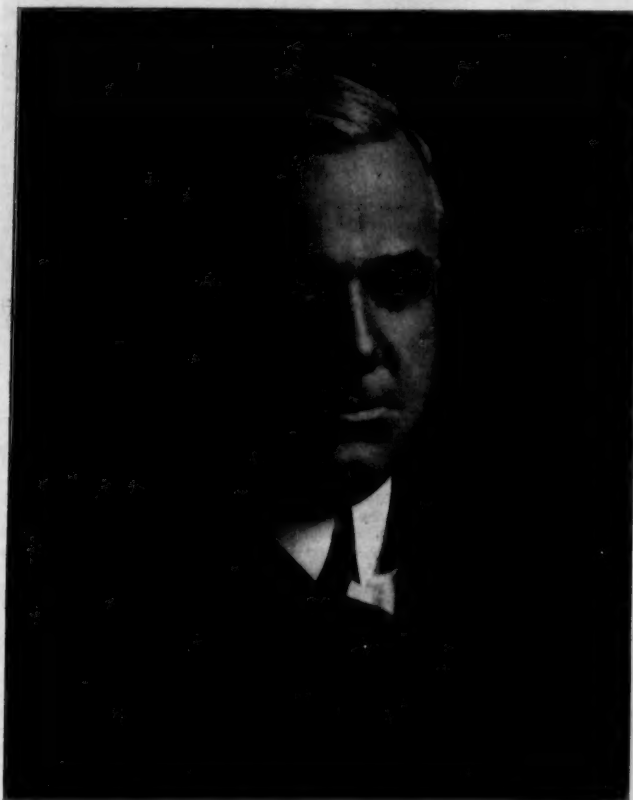
Presenting a program of numbers in Russian, French and English, Helen H. Laird, contralto, recently gave a song recital in Witherspoon Hall, Philadelphia. Her interpretations were musically and Miss Laird sang with intelligence and taste. The contralto was assisted by the Lyric Trio, consisting of Nina Prettyman Howell, violinist; Bertrand Austin, cellist, and Arthur E. Hire, pianist.

### Rosa Raisa Honored

Rosa Raisa will be the recipient of a gold medal, awarded her in appreciation of the success she scored recently at the world premiere of Boito's opera, *Nerone* at La Scala in Milan. This announcement was made by the Italian Consulate in Chicago. The honor is an unusual one in view of the fact that Mme. Raisa is an American citizen.

### Estelle Liebling Pupil Engaged for Cincinnati Opera Company

Anne Yago has been engaged to do leading contralto roles this summer with the Cincinnati Grand Opera Company, of which Ralph Lyford is the director.



HERBERT C. PEABODY,  
president of the Fitchburg Festival Association.

impression that was gratifying indeed to the many who are interested in the success of these annual events.

The array of soloists was adequate and imposing, offering new voices and faces as well as old favorites. Those who assisted in the various concerts were Iride Pilla, Elizabeth Amsden and Della Baker, sopranos; Mabel Beddoe, mezzo-soprano; Robert Quait, Byron Hudson and George Boynton, tenors; Wellington Smith, baritone; Norman Jollif, bass-baritone; Olga Samaroff, pianist; Alfred Holy, harpist, and Master Paul Mackay, soprano. The orchestral support at the evening concerts and the orchestral matinee on Wednesday afternoon was given by a group of forty-one selected musicians from the Boston Symphony Orchestra.

### INTRODUCTORY CONCERT.

The opening concert, on Monday evening, offered a miscellaneous program that served as an admirable introduction to the Festival as a whole, with the chorus participating in the opening and closing numbers and the intervening selections given by various soloists. Following the orchestral overture, Rossini's *Barber of Seville*, the chorus was heard in an admirable rendition of Cesar Franck's setting of the 150th Psalm, with orchestral accompaniment. The subsequent numbers included a baritone solo by Wellington Smith, the *Vision Fugitive*, from Massenet's *Herodiade*; a group of harp solos by Alfred Holy, who chose two of his own compositions; the aria for soprano, *Tacea la Notte* Placida, from *Il Trovatore*, sung by Iride Pilla; pianoforte solos by Olga Samaroff, who gave masterful renditions of Chopin's *Ballade in A flat*, Rachmaninoff's prelude in G minor and Liszt's *Hungarian Rhapsody*; and a tenor solo by George Boynton, who chose the aria, *Deeper and Deeper* Still, from Handel's *Daughter of Jephtha*.

The second part of the program opened with solo for mezzo-soprano, *Thy Immortal Lyre*, from Gounod's *Sapho*, sung by Mabel Beddoe, and closed with a short choral work,

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## GOTHAM GOSSIP

### CITY COLLEGE ORGAN RECITALS.

Lucien G. Chaffin, Gordon Balch Nevin, Arthur Foote, Cedric W. Lemont, Dr. Alexander Russell, Felix Borowski, Joseph Bonnet, R. S. Stoughton, Edwin H. Lemare and Charles O. Banks are the composers living in America whose works will be heard at the organ recitals given by Prof. Baldwin at City College this month.

### MEMBERS' NIGHT AT THE MUSICIANS' CLUB

One of the most enjoyable affairs that has taken place at the Musicians' Club of New York occurred on the evening of April 24, the occasion being the regular monthly Members' Night at the club. A musical program was rendered by Edith Baxter Harper, soprano; Emma Brett Selleck, contralto, and Earle Tuckerman, baritone, each singing a group of songs with Ruth Emerson and Arthur Bergh at the piano.

Mr. Tuckerman left after his group, to keep a broadcasting appointment at Aeolian Hall, where Harvey Hindemeyer was also engaged, and by the courtesy of Mr. McSweeney, a representative of the Operadio Company, these were enjoyed by all present. This wonderful instrument operates without aerial or other wiring device except as contained within itself. Everyone had an enjoyable time. The closing consisted of the serving of refreshments by the congenial club hostesses.

### CATOR COMPOSITIONS HEARD AND ADMIRER.

Works for voice by Thomas Vincent Cator were heard May 3, being given by Juanita Tennyson, soprano, and others, at Aeolian Hall. No less a singer than Lillian Nordica wrote over her signature: "His songs possess individuality; I find inspiration in singing his Clorinda Sings." The excellent voice of the fair singer, Miss Tennyson, went a long way to make the Cator songs successful, and it is hoped more may become known to the general public.

### SPAETH THE FEATURE OF PRESS CLUB

One who knows gave it as her judgment that Sigmund Spaeth's talk before the Woman's Press Club, on Music Day, April 26 (Amy Ray-Sewards, chairman), was the most important item of the entire program. His subject was The Common Sense of Music, and he gave illustrations at the piano, playing with beauty of touch, this finely emphasizing the points he wished to bring out in his talk. There was hearty applause.

### A. G. O. SERVICE IN BROOKLYN

A service of the American Guild of Organists was given at Grace Church, Brooklyn, May 1, when the regular male choir was assisted by those from the Church of St. Mark, and from Grace Church, of Jamaica. F. W. R.

### Seats Sold Out for Bach Festival

On May 1, Dr. J. Fred Wollé, organist of Bethlehem, Pa., was heard in recital in St. Peter's Lutheran Church, Riegelsville, Pa. On May 6 he gave the opening recital upon the large three-manual instrument recently installed in the new edifice of the First Reformed Church, Carlisle, Pa. Both recitals were given before large audiences. In Carlisle the sale of tickets of admission was exhausted several weeks prior to the date of the recital.

There has been such a demand for tickets for the forthcoming Bach Festival in Bethlehem, of which Dr. Wollé is the director, that several weeks ago no more were to be had. Many patrons of previous festivals are among those unable to secure seats for the 1924 festival, which takes place May 30 and 31.

### Frieda Hempel's Concluding Tour

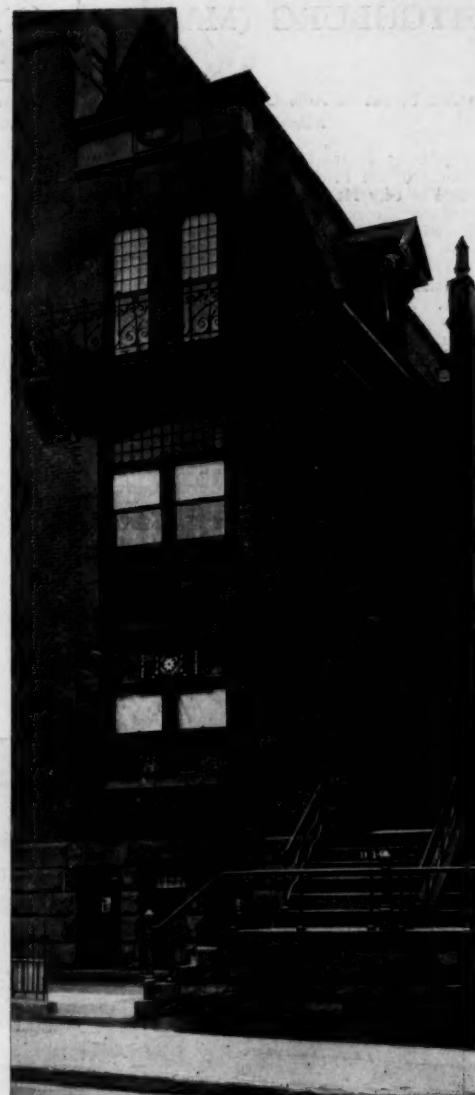
Frieda Hempel, accompanied by Coenraad V. Bos, pianist, and Louis P. Fritze, flutist, left New York last week for her

concluding tour of the season. Eight Jenny Lind concerts will occupy her time between May 13 and May 27. They will be given in Hornell, N. Y., May 13; Bradford, Pa., May 14; Mansfield, Ohio, May 16; Newark, Ohio, May 18; Fort Wayne, Ind., May 20; Hammond, Ind., May 22; South Bend, Ind., May 23, and the Evanston, Ill., Festival, May 27. Miss Hempel sails for Europe on the Majestic on June 7 and will not return to this country until the middle of next January, when her tour here will embrace a series of twenty concerts on the Pacific Coast. In October and November of this year Miss Hempel is singing thirty concerts in England, Scotland and Ireland.

### Tollefsens Give Reception to Rubin Goldmark

Mr. and Mrs. Carl H. Tollefsen, at their home in Brooklyn, Sunday afternoon, April 27, received a large number of guests, among them many noted musicians, and introduced them to the guest of honor, Rubin Goldmark, the nephew of the great composer, Carl Goldmark, and who has followed in the footsteps of his uncle. His *Prairie Idylls*, a suite for piano, was presented: *The First Anemone*, *The Meadow Lark*, *From the Old Mission*, and *In Prairie Dog Town*, all of truly characteristic style. Every one was very enthusiastic over the beautiful descriptive compositions and also the masterful manner in which they were rendered by Mme. Tollefsen, who intends to use this Goldmark suite in recitals this fall. Several hours were agreeably spent in mingling and listening to the delightful music composed by one who was present, to whom all paid particular homage.

Among the guests were Dr. Philip Rice, Mr. and Mrs. N. Grant Ritchie, Dorothy Ritchie, Mr. and Mrs. A. N. Rygg, Mr. and Mrs. Carl Binhak, Maia Bang, Arthur Berg, Cecelia Busk, Mr. and Mrs. William N. Burrit, H. J. Braham, Amelia Gray Clarke, Ruth M. Conniston, Vladimir Dubinsky, Mr. and Mrs. Willem Durieux, Mr. and Mrs. Louise Robert, J. Warren Erb, Elsa Fischer, Frank LaForge, Mr. and Mrs. Carl Figue, Paolo Gallico, F. A. Grant, Mr. and Mrs. William E. Kuster, Alma Kitchell and Charles Kitchell, Louise Mundell, Ovid Musin, Mr. and Mrs. Kendall Mussey, Martha Phillips, Eugenio di Pirani, Max Pilzer, Mr. and Mrs. Henry Allen Price, Mabel Ritch, Mr. and Mrs. G. Waring Stebbins, Marie Sundelius, Mr. and Mrs. Herbert S. Sammond, Hermann Spielter, Mrs. Amy Ray Sewards, Mr. and Mrs. Sigmund Adler, Mr. and Mrs. Louis Birk, Mr. and Mrs. Edwin Bry, Dr. Carter S. Cole, Dr. and Mrs. Henry Callahan, Mr. and Mrs. Morton Lackenbruch, Dr. and Mrs. Henry Goddard Leach, Mr. and Mrs. Theodore Hansen, Baroness Alma Dahlerup, Mr. and Mrs. Martin Blumenthal, Mr. and Mrs. Fred Patton, Mr. and Mrs. Edmund Severn, Mme. Meta Schumann, Carl Schlegel, Mr. and Mrs. Earle Tuckerman, Mr. and Mrs. Leopold Winkler, Mr. and Mrs. Ole Windingstad, Edwin T. Rice, Mr. and Mrs. Herbert Witherspoon, Mr. and Mrs. Louis Svecenski, Mr. and Mrs. Carl Deis, Mr. and Mrs. Edwin Franko Goldmark, Mr. and Mrs. David Mannes, Mr. and Mrs. Frederick J. Warren, Mr. and Mrs. Graham Reed, Mr. and Mrs. Alfred G. Robyn, Mr. Cornelius M. Rybner, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Gustav L. Becker, Mr. and Mrs. Walter L. Bogert, Mr. and Mrs. Horace Britt, Sigmund Herzog, Mr. and Mrs. Henry Holden Huss, Oscar Saenger, Harry Rowe Shelley, Mr. and Mrs. Frederick Jacobi, Mr. and Mrs. Franz Kneisel, Leonard Liebling, Mr. and Mrs. A. W. Lilienthal, Francis Macmillen, Mr. and Mrs. George Granberry, Mr. and Mrs. L. A. Monzert, Isabel Carter, Mr. and Mrs. Louis A. Mills, Ilse Kind, H. D. Palmer, Anita Palmer, Mercedita Wagner, Mr. and Mrs. Arthur Kraft, Adelaide Fischer, Jane Cathcart, Richard Hageman, A. Siloti, E. Robert Schmitz, Mr. and Mrs. Carlos Salzedo, The Norfolk Trio, Mme. Greta Torpadie, Josef Lhevinne, Reinald Werrenrath, Edward Cushing, Mr. and Mrs. Felix Deyo, Mr. and Mrs. Walter Ostreicher, Edwin Hughes, Dr. Melton Davis, Mr. and Mrs. William Heaton, Carolyn and Helen Beebe, Emile Tas, Raoul Vidas, F. W. Riesberg, Julius Koehl, Bruno Huhn, Augusta Cottlow, Mr. and Mrs. Edward Manning, Mr. and Mrs. E. B. Bloom and Mr. and Mrs. Alex. Bloch.



HOME OF MR. AND MRS. CARL H. TOLLEFSEN

### Nation-Wide Interest in Hans Hess Summer Classes

Hans Hess, the cellist, whose artist students have figured so prominently this season in debut recitals, is receiving inquiries from all over the United States and Canada. His latest inquiry has been received from Healy Fork, Alaska. The enrollment so far represents ten different States.

Mr. Hess has been designated "a teacher of ideas and force, striving only for the best," and his many enthusiastic praises as virtuoso, taken into conjunction with his recognized ability to teach, has caused his fame to spread widely, and as a result has increased the number of students many times. Mr. Hess is a man who carries his ideas into practice, and that he has pursued the right course is shown in the ever increasing popularity of the violoncello as a recital medium.

The names of many of Mr. Hess' students are seen and spoken daily in circles where cello playing is the subject of interest. Many students, who have completed their studies with Mr. Hess, are now teaching in educational and musical institutions far and wide; others are concertizing, and a number are members of leading symphony orchestras.

### Letter of Appreciation for Braslau

After Sophie Braslau's recent appearance at the closing concert of the Apollo Club of Brooklyn, the following letter was received by Arthur Judson, under whose direction Miss Braslau will tour next season:

My dear Mr. Judson:  
I notice that Sophie Braslau has just come under your management. It may interest you to hear that she sang for us last night at our closing concert of the season at the Academy of Music, and achieved a wonderful success. She was recalled again and again with an enthusiasm that I have rarely seen equalled. You are to be congratulated upon adding her name to your list.

Very truly yours,  
(Signed) CHARLES H. PARSONS,  
Chairman solo committee, Apollo Club, Brooklyn.

### Arthur Wilson Studio Notes

Among the artist pupils of Arthur Wilson in New York and Boston who have been singing with increasing success, William Ryder of New York, has been reengaged as solo baritone of Mark Andrew's Choir in Montclair and has added the second day each week to teaching at his Montclair studio. Of the Boston studio, Lucile Brown, soprano, made recent appearances at Mechanic's Hall, Worcester, Mass., in the Artists' Series and at Fitchburg, where she teaches one day a week, assisting at an organ recital by Edwin Lemare.

### Rhys Morgan's Debut, May 26

Rhys Morgan, the Welsh singer, who makes his metropolitan debut at Aeolian Hall, Monday evening, May 26, will give a group of old and modern Welsh songs which have never before been heard in concert in this country. Lloyd George, himself a Welshman and no mean judge of singing, has declared, so it is stated, that Mr. Morgan is the best singer Wales has produced in a decade.

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Photo by Harris & Ewing



## MUSIC AS A NATIONAL ASSET

(Continued from page 19)

rotunda, from which he and the Empress and their suite might pass directly to the auditorium.

The library proper occupies this large circular room, from which a private entrance leads today, as formerly, to the official box now known as the loge présidentielle.

Among the various dependent apartments, as originally conceived, there is an antechamber which served formerly as a Salle des Gardes for the Emperor's body guard which always accompanied him in public, and another used as a private apartment for his aide-de-camp. There was a grand salon or reception room, and a petit salon for the Empress Eugénie.

Also on the ground floor was a coach house for three imperial opera carriages, with suitable stabling and lodgings for the attendants; along with a general guard room for the piquet d'escort of twenty cavaliers and an officer. This and some other minor elements closes the catalog of the imperial appurtenances of this historic building and brings us to the more democratic and less ceremonious times of today.

What remains are the really wonderful and splendid—though undeniably theatrically spectacular—architectural and decorative effects within and without as they apply to the uses of this first of great opera houses.

The composition and construction, the richness and sheer beauty of magnificent proportions of the superb staircase of rising gredins are unique among their kind and form the clou of the whole interior structure, more so even than the deep, rich, well-like auditorium—the chief constructive defect, by the way.

In size the auditorium ranks with La Scala at Milan and the San Carlos at Naples, usually considered as representing imposing bigness of the European species of opera-house. There are, however, but 2,156 seats all told, by reason of the super-abundance of boxes, of which there are four tiers, to the exclusion of a greater number of separate seats. This figure is far below that of many other great opera houses but the general bulk of the whole fabric give it its claim to greatness. Actually in seating capacity it was exceeded by the French Opera House at New Orleans burned some years since and the existing Opera at Havana and perhaps others in America at the present time.

The decoration of the plafond is by Lencveu, painted on a series of copper plates in twenty-four segments, representing twenty-four hours of the day and night. These panels are hung ingeniously to the structural elements by steel hooks in such a way as to allow for the expansion and contraction of each at the same time thus in no way injuring the acoustic properties of the auditorium which are considered as excellent by competent authorities.

Garnier when complimented upon this very important point invariably replied: "I am glad to know that you appreciate this, but I count for nothing in it." In reality he had spent much time and study on the subject and if he did not achieve his results by scientific calculation in its conventional sense he at least arrived by some intuitive method which many of his colleagues would have given much to possess. Rumor has it that he went back to the methods of the Roman builders who so greatly understood the application of acoustic principles in their open air theaters and arenas.

The Foyer de la Danse is a large salle, richly decorated, where the opera subscribers are admitted, and where the artists, when not on the stage, are permitted to loiter—virtually a sort of glorified green-room. It is particularly given over to the ballet and its admirers (one remembers Baron Chevreuil and his Rosa, Mansfield's chef d'œuvre in a Parisian Romance) the latter class being naturally limited in numbers, forming an exclusive set, the only open sesame to which was probably a golden key.

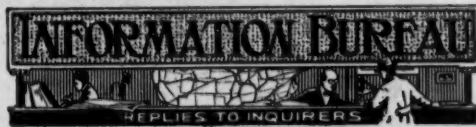
The Paris Opera is a State theater under the supervision of the Under Secretary of State for the Fine Arts, and thus so substantially endowed. It is perhaps unnecessary to state that there are never any profits. After the administrative obligations have been liquidated a deficit waits regularly the making up of accounts at the end of each fiscal year.

First class art expression, in whatever specialty is chosen for close observation, must always be paid for at a relatively high cost, one way or another.

It is something to know that this state subventioned opera gives a livelihood to singers, musicians, dancers, machinists, stage-hands, scene painters and administrative employees to the number of eight hundred. Royalties and representation rights are paid regularly to composers and authors of the works produced or to their heirs, in 1922 to the amount of 2,000,000 francs, resulting from 295 representations. A proportionate sum is also set aside from the

sale of each ticket for the benefit of the poor of Paris, a form of taxation which is above criticism. The dead-head, though he may get his entrance free, pays this tax also. Another good point!

Besides all this, the Paris Opera plays an important part in making Paris what it is for all the world and his wife—the world's artistic capital, the lode-stone whose drawing power is never likely to be less. So after all the taxpayer who contributes his mite towards greasing the business machinery of the opera stands a chance of getting it back again above all if he happens to be a caterer to the foreigner or the country cousins from the French provinces who form the bulk of the paying audiences and has his shop, his restaurant, his cabstand or his business great or small within shadow of its precincts.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered serially.

A letter recently reached this department claiming an error was made regarding Tito Schipa's Chicago debut in 1919. The article stated that Schipa appeared in Rigoletto, but the writer of the letter claimed that he secured the information from Schipa himself that the opera was Traviata. From Mr. Schipa's own manager comes the confirmation that Mr. Schipa's debut in Chicago was in Rigoletto in 1919, but that two years previous he made his debut in Verelli in Traviata. He made his Milan debut in 1913, appearing in that city with Galli-Curci in Sonnambula.

## MUSIC WEEK

"Music Week in our little village has been so interesting and so much enjoyed by us all, that I am writing to ask if the week has been generally observed with enthusiasm throughout the country. We feel we have not only enjoyed the music but have also learned much from the interesting programs in which the entire village took part. Is the week being celebrated more extensively this year? I am interested to know."

From the reports that have been received, it would seem as if the entire country had taken interest in Music Week this year, celebrating it by fine programs of music, in which churches, schools and inhabitants of villages and cities alike took part. In a typical New England village, each day was marked by a special program with soloists, in some cases the soloists being engaged from a neighboring city, while a local chorus had been organized and the village band took a prominent part. It is a pleasure to know what a hold music has upon our people at the present time, the entire United States being roused to the importance of it, both as a matter of education and enjoyment. Now that great musicians tell us that "we are the great musical center of the world, with the largest musical public," it behooves us to keep the standard of the music on a high plane. That in a small village such programs as you indicate should have been given, is most encouraging to those who are giving their best efforts to the betterment of music.

## STUDY AMERICAN MUSIC.

"I enjoy the MUSICAL COURIER very much. My musical education was neglected when I was growing up, but I love music and am grasping at all the information I can get. I have been a member of the Music Study Club only a short time, so all of the work is new to me, which is the reason I come to you, asking assistance. I am asked to take the negative side of a debate on the following subject: 'Resolved: That the study of American music is more interesting and helpful to us than the study of European music.' Any information, or advice where such information as I need may be obtained, will greatly oblige me."

It may be that the Information Bureau is prejudiced, but there seems to be but one side to that question, and that the affirmative. At the present time, the musical center of the world is in America, a fact acknowledged by foreigners, the greater portion of the leading musicians, teachers, etc., having flocked to this side of the ocean. As for American music, the interest in it is increasing each day and there is something to study, while the music of Europe has been thrashed out for so many years that there would seem to be little left to say about it that was new. It is a fact with many people in this country to despise everything American, and to argue that a European success is necessary for any musician in order that he or she may have a career in the country. Now there are many Americans appearing in Europe whose reputations have been made at home, and a long list easily could be made of them.

However, as there are usually two sides to a story, it can be said that it is necessary for a well educated musician to study European music, to have a knowledge of what has been done in the past by the great ones, just as in studying any subject one must commence at the beginning and not in the middle to understand it thoroughly. With a solid foundation in the history of music at your disposal, the subject of American music extends back one hundred and sixty-five years, for it was in 1759 that the first American composer, Francis Hopkinson, published the song My Days Have Been So Wondrous Free. This was the first original piece of music produced here. In addition, Mr. Hopkinson made improvements in different musical instruments.

## Berumen Pupil in Excellent Recital

Ernesto Berumen presented his gifted pupil, Mary Frances Wood, in a program of classical and modern compositions at the La Forge-Berumen Studios in New York on April 24. Miss Wood not only is a fine young artist, but she also possesses a charming personality, and her appearance on this occasion was one of the most interesting affairs at the studios during the musical season. The first part of the program was devoted entirely to the classics, including the Harmonious Blacksmith by Handel, the Pastorale by Scarlatti (in the Berumen edition), and other numbers by Daquin, Beethoven and Brahms. The outstanding number in this group was the Coucou by Daquin, which Miss Wood played with scintillating technic. The sonata by Chopin, op. 35, followed the first group, and it gave the young artist splendid opportunity to display her beautiful touch and imagination. The last group was made up entirely of modern works. Two charming Viennese waltzes by Friedman were given with dash and cleverness. Before the Dawn by O'Donnell made a deep impression upon the audience, and the lively Ragamuffin by Ireland was delightful. A lovely Tango by Levy and the brilliant sixth Hungarian rhapsody by Liszt brought the program to an end, and several encores were added.

## Fiqué's Operetta Produced

The National Opera Club Choral, Carl Fiqué conductor, produced his operetta, Castles in the Air, at the Waldorf-Astoria Roof Garden, April 28, the composer conducting. A splendid audience heard and applauded this bright work, so full of spontaneous ebullitions of humor, coupled with natural, pretty and singable music. Katherine Noack Fiqué was Viola Finnigan, and in this leading part displayed charming attributes as singer, actress and dancer. Marion Fritz sweet voice and winning personality were outstanding in the part of Mary Jones, and she won the heartiest kind of applause. Elsie Graff was a very capable but too youthful mother; Pauline Pinsel was her artist son; Sammy was played by Henry Weimann with uncanny humor and singing with excellent tenor voice; Joseph Wolff was a lively Jack Forster, and other parts were capably taken by Claude

W. Angel, Elizabeth Schoening, Eugene Lahm, Margaret Huston, Anne Zamek, and Irma Herman. There were also salesladies and clerks—Mary Johnson Smith, Mildred Hancock, Beatrice Fritz, Bernard Rosenzweig; models—Olga Arras, Rose Browne, Olga Engel, Elin Fenstermacher, Charlotte Hubschmitt, Gertrude Neal, Louise Storer, Marie Tassi.

The singing of the chorus, the handsome costuming of the models who appeared in fashion revue, and the zip put into the whole performance, made it very enjoyable. A leading feature was, of course, President Von Klenner's talk, in which she said that this comic opera performance was only a "playtime for the chorus." She told of her tour up-state, in which she talked before musical and literary clubs, also of honors heaped on her in Bridgeport, Conn. Of course her various illustrations and stories were most apropos, and she was listened to attentively. Dancing followed and a good time was enjoyed by all.

## Joint Course for Music Supervisors

Dr. Frank Damrosch, of the Institute of Musical Art, announces that the course for supervisors of music in schools will be affiliated in the future with a similar course in the Teachers' College of Columbia University. The pedagogical and academic instruction will be given at the college, while all practical and theoretical work in music will be imparted at the institute.

George H. Gartlan, director of music in the public schools of New York and a member of the institute faculty, will direct the study in the Damrosch school. Prof. Peter M. Dykema, of the music faculty of the University of Wisconsin, will superintend the instruction in the new Columbia Department of Music Education. Mr. Dykema will be known as Visiting Professor of Music Education.

The course to be offered is for three years and works toward either a diploma in the supervisors' course at the institute a degree from the Teachers College.

## Chamlee and Miller Score on Tour

Mario Chamlee, tenor of the Metropolitan Opera Company, and Ruth Miller, soprano, recently returned from a most successful concert tour in California. Their engagements included March 15, Riverside; 17, Los Angeles; 18, Santa Monica; 20, San Francisco; 21, Bakersfield; 23 and 27 and April 1, San Francisco.

## Katharine Metcalf Booking for Next Season

Katharine Metcalf, who recently appeared successfully at the first concert of the North Adams Symphony Orchestra, has a few more engagements to fill before completing the season. Her New York and Boston recitals brought many inquiries for concert appearances for next season.

## Marie Miller Plays at Hunter College

On April 21, Marie Miller gave a program of harp music at Hunter College, New York. The concert was under the auspices of the Hunter College Music Club.

## Cecil Arden to Sing for G. A. R.

Cecil Arden will sing at the annual reunion of the G. A. R. on Decoration Day at Carnegie Hall.



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## MOZART SOCIETY'S FIFTEENTH ANNUAL BREAKFAST A SUCCESS

This Year's Event a Blaze of Color—Father Dooley Calls It "Floral Symphony"—President McConnell Receives on Elevated Throne Chair—Enjoyable Stories in Brief—530 Members' Dues Already Paid for 1924—Bestowing of Gifts a Feature

The fifteenth annual breakfast and Springtime Festival in Pastels of the New York Mozart Society, Mrs. Noble McConnell, founder and president, was held in the Grand Ballroom, Hotel Astor, New York, May 3, Mrs. Samuel Gardner Estabrook, chairman. Just how 1400 ladies and nine men look when gathered in festive raiment, with all manner of personal and table adornments, it is impossible to describe, but the accompanying picture gives some idea of this.

Seated on a throne-like chair, presented to her by the Mozart Society some years ago, President McConnell received her guests, with Mesdames Edwards, Copeland, and prominent members of her board and breakfast committee. Observing this function one noted all the colors of the rainbow and many gorgeous gowns.

President McConnell was escorted to the principal table by ushers with wands and streamers. Rev. Dr. Keigwin invoked divine blessing, followed by the singing of the Mozart grace by all present, the orchestra leading. Every table had a big basket of flowers, with ten guests seated at each table, and for the first time expert waitresses served the meal. The serving of the breakfast, finished at 2:30 p. m., was followed by words of hearty welcome from President McConnell, who also spoke of the honors conferred on Cardinal Hayes, and mentioned other up-to-date matters. Father John H. Dooley said this was his third annual breakfast with the Mozarteans, felicitated the president on her recovery, and called the function a floral symphony. Father James F. Irwin said the hardest thing in the world for an Irishman was to say a few words; to say many was easy. He told of the Irish woman, who at the outbreak of the war said to the village priest: "We're havin' glorious and grand weather for the war." He quoted the MUSICAL COURIER representative as asking him: "Isn't this a beautiful company?" with his reply, "I love all that God made." He knew of a man who said: "If you want to get rid of your wife have her join the Mozart Society" (many Mozart functions consume all day). He said this was an oratorical, clerical and also musical festival. He told of the French-Canadian priest with whom fault was found because he did not speak French; the priest replied, "Last Sunday there was \$2.83 in the collection, so I knew there were two Irishmen and eighty-three Frenchmen present; I'll spake Oirish next time."

Father John A. McGoldrick told of the happy bridegroom who said he had not spoken a word to his bride since the marriage ceremony; she has not quit talking yet!

First vice-president Mrs. Clarence Burns, in the name of the board of managers, presented a diamond bracelet to President McConnell, whereupon the orchestra broke into Sweet Adeline (the president's name), and all rose and sang this melody. The president accepted this valuable gift with words of gratitude, valuing the sentiment behind the gift vastly more than the gift itself. President McConnell announced that 530 members had paid next year's dues; that the Choral would number 150 singers, and said the society had never missed a function in the fifteen years of its existence.

There followed the regular bestowing of gifts, in this order: Mrs. Samuel Gardner Estabrook, chairman of the breakfast; Mrs. William Maynard Haradon, Mrs. Henry

C. Hawkins, Mrs. Edward I. Edwards (New Jersey), Mrs. Royal S. Copeland, Mrs. Owen J. McWilliams, Mrs. Maurice Deiches, Mrs. Frederick C. Stevens (treasurer), Mrs. George W. Renn, Misses Christine Nickerson, Martha Riefe, Mrs. Mahlon H. Beaks, Elizabeth J. Edwards, Angelo Cochran, Margaret Klein, Grace Hession, Mrs. Malcolm B. Clark, Mrs. Lemuel D. Boone, Marion O'Neill, Mrs. Jack Schumacher, Florence Pendergast and Mrs. Richard A. Corroon. Later on President McConnell, as is her annual custom, threw handsome Kurzman hats to the group, those who caught them being Mrs. F. H. Peper, Ruth Ganss (Junior Matrons), Mrs. Margaret A. O'Neill (Golf Circle), and Mrs. Lillian D. Schwoerer, hostess.

All present rose and pledged the health of the President of the United States, and the twenty-two guests of honor were called on to rise and bow. (They appear behind the raised table in the picture). Dancing followed, and all present voted the affair quite the most brilliant in the history of the organization.

## W. O. Forsyth's Works Heard

An evening with W. O. Forsyth, when his piano and song compositions were given on Tuesday evening, May 6, at the Canadian Academy of Music, Toronto, Can., drew an audience that completely filled the hall. The artists were Jessie McAlpine and Myrtle Webber, pianists; Leslie Holmes, baritone, and Leonard Wookey, tenor. The program follows: Song of the Silver Night (Romance), op. 36, No. 1, Through the Fields (Sketch), op. 36, No. 2, Prelude, op. 49, No. 1, The Winding Road (Etude), op. 51, Myrtle Webber; Love Eternal, op. 52, No. 1 (Lyrics by James S. Bach), The Land of Make Believe, op. 55 (Myrtle Corcoran-Watts), Once in a Purple Twilight, op. 39, No. 1 (James A. Tucker), Love Took Me Softly by the Hand, op. 30, No. 1, Leonard Wookey; Prelude and Fugue, op. 25, Among the Fir Trees (Reverie), op. 38, No. 3, Valse Noble (Marjorie), op. 26, Poeme d'Amour, op. 31, No. 2, Moto Appassionato, op. 32, No. 1, Jessie McAlpine; Song of the South Wind, op. 21, The Lonely Pine, op. 33, No. 2, Picturesque Valse in G, op. 29, No. 2, A Song of Summer, op. 38, No. 1, On the Highway, op. 40, Myrtle Webber; I Love You, op. 53 (Lyrics by Albert Durant Watson), Summer Showers Are Falling, op. 39, No. 2 (James A. Tucker), The Little Blue Ghost, op. 60 (Dr. J. D. Logan), The Diver, op. 22, No. 2 (Charles D. Bingham), Leslie Holmes; Down by the Bending Willows, op. 47, No. 2, The Light of the Summer Stars (Valse), op. 58, No. 2, Melody, op. 56, No. 1, Through Enchanting Meadows, op. 54, In a Moonlit Garden, op. 59, No. 1, Valse Romantique, op. 62, Jessie McAlpine.

The Toronto Globe in summing up the review of the concert said: "Three more groups of the music of Mr. Forsyth followed, all of them bearing the stamp of distinction, musicianship and characteristic appeal. No doubt the recital will have the effect of bringing these examples of native musical imagination into the public prominence they deserve. As there were twenty-eight pieces on the program, space is too limited to comment on the whole list. But one must find room to compliment Leslie Holmes for the warmth of his expressive singing of the solos allotted to him."

## Peralta Scores at Spartanburg Festival

Frances Peralta, soprano of the Metropolitan, scored a splendid success at the Spartanburg, S. C., Festival on Thursday evening, May 8, in Trovatore.

## Bon Voyage!

L. E. Behymer, Mrs. Behymer, and their eldest daughter, are sailing for Europe, July 3, to be gone three months.

## WHERE THEY ARE TO BE

From May 15 to May 29

**Alecock, Merle:**  
Evanston, Ind., May 25.  
**Arden, Cecil:**  
Keene, N. H., May 22, 23.  
**Bachaus:**  
Milan, May 15.  
Krakovia, May 18.  
Lodz, May 20.  
Posen, May 25, 28.  
Warsaw, May 25, 28.  
**Burt, Raymond:**  
Paterson, N. J., May 22.  
**Carson, Leon:**  
Hoboken, N. J., May 29.  
**Coxe, Calvin:**  
Cranford, N. J., May 22.  
**Cuthbert, Frank:**  
Ocean City, N. J., May 15.  
**Dadmun, Royal:**  
Ann Arbor, Mich., May 22.  
**Ellerman, Amy:**  
Cranford, N. J., May 21.  
**Freemantel, Frederic:**  
Ridgewood, N. J., May 22.  
**Garrison, Mabel:**  
Akron, O., May 23, 24.  
**Gerardy, Jean:**  
Jersey City, N. J., May 15.  
**Gerhardt, Elena:**  
London, Eng., May 27.  
**Giannini, Dusolina:**  
Ann Arbor, Mich., May 24.  
**Gordon, Jeanne:**  
Salt Lake City, Utah, May 15.  
**Hempel, Frieda:**  
Mansfield, O., May 16.  
Newark, O., May 18.  
Ft. Wayne, Ind., May 20.  
Hammond, Ind., May 22.  
South Bend, Ind., May 23.  
Evanston, Ill., May 27.  
**Johnson, Edward:**  
Akron, O., May 23, 24.  
**Land, Harold:**  
Norwalk, Conn., May 16.  
**Lawson, Franceska Kaspar:**  
Ashland, Va., May 15.  
**Lent, Sylvia:**  
Mt. Vernon, Ia., May 16.  
Ann Arbor, Mich., May 23.  
**Macbeth, Florence:**  
Waukegan, Wis., May 16.  
**Marshall, Olive:**  
Reading, Pa., May 27.

**Meisle, Kathryn:**  
Cedar Rapids, Ia., May 19.  
**Minneapolis Orchestra-Le-nora Sparkes:**  
Mitchell, S. D., May 15.  
Sioux Falls, S. D., May 16.  
Vermillion, S. D., May 17.  
Sioux City, Ia., May 19.  
Cedar Rapids, Ia., May 20, 21.  
**Morgana, Nina:**  
Springfield, Mass., May 20.  
**Norfleet Trio:**  
Morristown, Pa., May 15.  
**Nyiregyhazi, Erwin:**  
Trenton, N. J., May 20.  
**O'Hara, Fiske:**  
Salem, Mass., May 15.  
Boston, Mass., May 16.  
Providence, R. I., May 18.  
**Patton, Fred:**  
Jamaica, L. I., May 15.  
Bridgeport, Conn., May 18.  
Astoria, N. Y., May 20.  
East Orange, N. J., May 22.  
New Britain, Conn., May 25.  
Reading, Pa., May 27.  
Granville, O., May 29.  
**Ponselle, Rosa:**  
Los Angeles, Cal., May 15.  
**Schipa, Tito:**  
Ann Arbor, Mich., May 23.  
Evanston, Ill., May 28.  
**Schumann-Heink, Ernestine:**  
Indianapolis, Ind., May 15.  
Bethlehem, Pa., May 15.  
**Schwarz, Joseph:**  
Berlin, Germany, May 15.  
**Smith, Ethelynde:**  
Mt. Pleasant, Ia., May 16.  
**Snow String Quartet:**  
London, Eng., May 19, 26.  
**Swinford, Jerome:**  
Providence, R. I., May 20.  
**Tew, Whitney:**  
London, Eng., May 19, 26.  
**Tollefsen Trio:**  
Kingston, N. Y., May 16.  
Astoria, L. I., May 20.  
Newburgh, N. Y., May 23.  
**Thomas, John Charles:**  
Jersey City, N. J., May 15.  
**Whiteman's Band:**  
Rochester, N. Y., May 15.

## Fiske O'Hara's Many Dates

Fiske O'Hara's tour is a great success in every way and splendid reports have been given in regard to his many appearances. He was heard in Worcester, Mass., on May 11; Lawrence on May 14, and Salem on May 15. He will appear in Boston on May 16 and Providence, R. I., on May 18. He will sail on the S. S. France for Paris and Italy on May 21.

## Estelle Liebbling Pupils in Comic Opera

Bartlett Simmons, tenor, has been promoted by the Shuberts to the position of leading tenor with the Artists and Models Company. In the same cast, the prima donna part is in the hands of Ruth Welsh, another pupil of Miss Liebbling.



NEW YORK MOZART SOCIETY ANNUAL BREAKFAST AND SPRINGTIME FESTIVAL IN PASTELS, HOTEL ASTOR, MAY 3, 1924.

Honor guests: Senator and Mrs. Edward I. Edwards, Senator and Mrs. Royal S. Copeland, Mrs. Clarence Burns, Lulu Breid, Mr. and Mrs. Maurice Deiches, Rev. John H. Dooley, Samuel Gardner Estabrook, Elizabeth J. Edwards, Dr. and Mrs. A. Edwin Keigwin, Rev. James F. Irwin, Noble McConnell, Rev. John A. McGoldrick, Mr. and Mrs. F. W. Riesberg, Mrs. Frank H. Seardefeld, Mme. Amy Roy-Sewards, Mrs. Charles S. Whitman, Mr. and Mrs. Howard L. White and Amy Wren. (Drucker & Bultes Co. photo)





CHAMLEE RECEIVES HONORARY DEGREE.

Mario Chamlee, the American tenor of the Metropolitan Opera Company, recently received the honorary degree of Master of Music from the University of Southern California. The presentation was made on April 3 by President Von Kleinsmid of the University in the presence of the whole academic body and the faculty in the University Theater in Los Angeles. The only other musicians who have received this honor from the University are Paderewski and Mme. Schumann-Heink. In presenting him with the degree, President Von Kleinsmid referred to the fact that Mr. Chamlee is a graduate of the University.



SAMUEL CALVIN SPOTTS,

baritone, who scored a decided success when he appeared recently at the annual Elks' Frolic, Philadelphia Lodge No. 2, B. P. O., at the Metropolitan Opera House, Philadelphia. He was enthusiastically received in several solos, with the Elks' Trio and in other ensemble numbers. Mr. Spotts is well known in musical comedy and vaudeville. He is an artist pupil of Franklin Riker.

## MEMORIAL TO THEODORE THOMAS.

Recently in Chicago a statue was unveiled in memory of the famous musician. The wording of (2) is credited to Paderewski. (Photos by Rene Lund)



ALMA SIMPSON,

American soprano, snapped in London prior to her successful appearances there at Aeolian and Royal Albert halls.



ETHELYNDE SMITH IN HOLLYWOOD.

The soprano is here shown photographed with Charles Wakefield Cadman and his mother, Mrs. Carrie Cadman, at the home of the composer in Hollywood, Cal. The picture was taken in front of one of the big sycamore trees, for which the house is named Sycamore Nook.

## THE WOMEN'S SYMPHONY ORCHESTRA OF PHILADELPHIA,

of which J. W. F. Leman is conductor and Mabel Seint Ewer founder and president. This organization has given many decidedly successful concerts in Philadelphia and surrounding cities. This season five concerts were given by radio from Station WFI at Strawbridge & Clothier's, and numerous letters of praise tell of the enjoyment given to thousands of radio fans. The orchestra also has played four times in the ball room of the Bellevue-Stratford, Philadelphia; at Swarthmore College, Swarthmore, Pa.; at the West Philadelphia High School; Chester, Pa.; Union League Club, Philadelphia; Philadelphia Forum; concert at the Academy of Music, Philadelphia; Vineland, N. J.; Atlantic City, N. J.; Pottstown, Pa., and Ocean Grove, N. J. Following a recent appearance in Philadelphia, the critic of the Inquirer referred to the orchestra as "the finest women's orchestra in the United States." The insert is a picture of Mrs. Ewer, who, in addition to her activities with the orchestra is manager of The Royal Trumpeters and assistant director of Radio Studio WFI. (Orchestra photo by J. E. Green)



A BILLION MARKS FOR A CAB DRIVER IN BERLIN.

Eleanor Spencer, the American pianist, in the act of paying an old cab driver a billion marks for a short drive on Unter den Linden, Berlin, last winter, before Berlin prices shot up to a New York level.



**ADDA C. EDDY,**

Normal Teacher of the Dunning System of Improved Music Study for Beginners, photographed on the beach at Miami, Fla. Miss Eddy teaches the Dunning System in Bellefontaine and Columbus, Ohio.



**VESSELLA'S BAND,**

with Vesella in the center, and Thelma Thelmare, soprano, to the right, snapped at Atlantic City. Miss Thelmare was soloist for several appearances and met with her usual success. Other recent engagements of Miss Thelmare's have been at the Parish Reunion of Holy Trinity Church, in the grand ballroom of the Waldorf-Astoria, April 28; Community Hall, April 29, and also soloist at a concert given by the K. of P. at Elizabeth, N. J.



**DOROTHY GREATHOUSE**

is to be one of the soloists at the Akron (Ohio) Festival, June 13 and 15. (Morrison photo)



**GIUSEPPE BOGHETTI,**

vocal teacher of New York and Philadelphia. Mr. Boghetti is the teacher of Marian Anderson, a young colored contralto, who made a very successful New York debut at the Town Hall on April 25. W. J. Henderson, in the New York Sun, stated that "Miss Anderson possesses one of the best contralto voices heard in this town in many moons. It is pure contralto, of even quality, imposing in its freely produced and resonant lower register, which is without the forced, opacity so often heard in contraltos, and velvety, in the medium." (Kubey-Rembrandt Studios)



**MUSICAL CELEBRITIES ABOARD THE AQUITANIA**

From left to right: Ethel Leginska, Schnevoigt and Helen Teschner-Tas, snapped on board the S. S. Aquitania, where, according to a letter received from Miss Leginska, the three "became great friends."



**JANE LA MONT FEIST,**

the possessor of a contralto voice of unusually wide range, who is completing a successful season of concert appearances, most of them in Pennsylvania, where she is especially popular. The singer is an artist pupil of Morris G. Williams, of Erie, Pa., under whose direction she has made notable progress. She will make her debut in recital in New York next season.



**MARCIA RICHARDS,**

contralto, who sang a "rehearsal" program of songs at the Stephens Studios in New York on Monday evening, April 28. Mrs. Richards' vocal study has been with Percy Rector Stephens for the past two seasons. (Photo by Shemild)



**ANNA HAMLIN,**

soprano, who will sail for Europe on May 24 with her mother for a year's sojourn abroad. Miss Hamlin was heard in recital on May 4 at Greenwich, Conn., and was so well received that it was necessary to give several encores. Excellent accompaniments were furnished by Frank Brown. (© Underwood & Underwood)



**ANNA FITZU,**

who recently concluded a successful season totalling seventy-five performances with the two San Carlo Opera companies and fourteen concert appearances. Miss Fitzu's voice and art won for her many new admirers throughout the country, and, as always, the critics of the various cities where the companies appeared, were most flattering in their comments. (Photo © by Elzin)





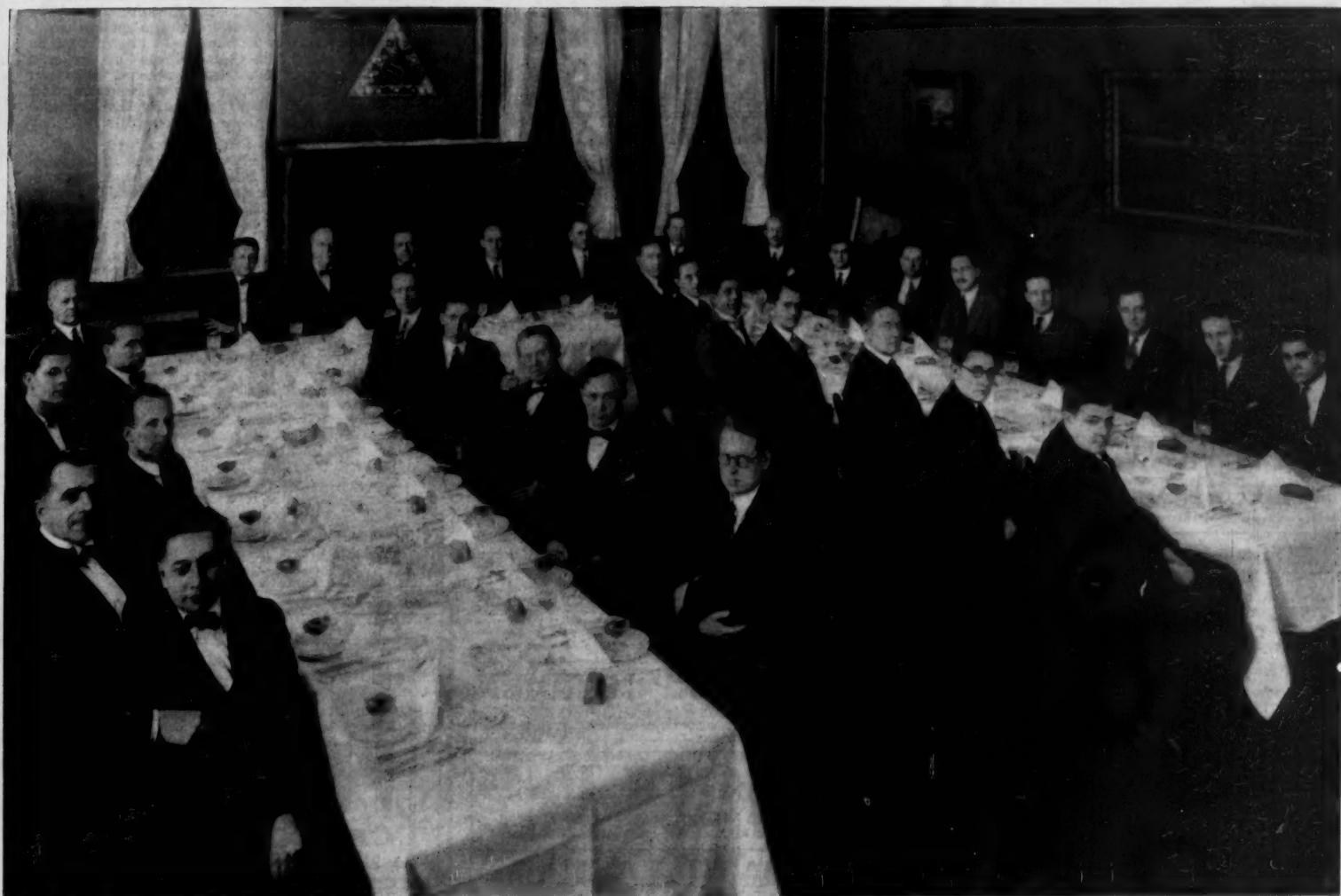
**JEANNE GORDON.**

the Metropolitan contralto, who is now on an extensive tour through the West. Miss Gordon is not, as it seems at first glance, playing with her long string of pearls, but about to press the button of her Kodak and snap the person who snapped her. In this picture (though not in real life), she bears a striking resemblance to the famous English contralto, Dame Clara Butt. (Bain News Service photo)



**JOSEPHINE LUCCHESI.**

the gifted coloratura soprano, is fulfilling a long concert tour in the United States and including concerts in Canada and Mexico. By the time the tour is completed she will have made almost a hundred appearances. One of the most popular ballad numbers which she is singing on this tour is Victor Herbert's *A Kiss in the Dark*. She has found the number most pleasing for an encore, and on account of its popularity is including it in a group of English songs, with splendid success.



**SINFONIAN BANQUET, CHICAGO, APRIL 30.**

Rho Chapter of Phi Mu Alpha Sinfonia celebrated its second initiatory banquet of the season by giving one preceding the solemn ceremonies. Fifteen candidates were thus added to the membership roll, which now numbers ninety-five. Sidney Silber, president, acted as toastmaster, and inspiring addresses were made by Clarence Eddy, Honorary Sinfonian, and Charles E. Lutton, national secretary-treasurer. Reading from left to right, in the rear row, are: Manfred Gottlieb, treasurer of Rho Chapter; Clarence Eddy, Sidney Silber, Charles E. Lutton; Arthur Wildam, secretary of Rho Chapter; Alexander Raab; and Hubert Conover, first vice-president. (Photo by Kaufman & Fabry Co.)

## CHICAGO CELEBRATES MUSIC WEEK WITH A VARIETY OF CONCERTS

Concert in Memory of Gustav Holmquist—Artists' Association Contest—Columbia School Symphony Orchestra Plays—Chicago Musical College Contest—Other Concerts—News Items of Interest

Chicago, May 10.—In co-operation with National Music Week, organized and sponsored by the National Bureau for the Advancement of Music, the music division of the General Federation of Women's Clubs asked the club women of America to organize such Music Weeks in every town and city of the country. The first district of the Illinois Federation of Women's Clubs—Mrs. Thomas Philip Casey president and Mrs. Ora Lightner Frost chairman of music—sponsored the plan for Chicago, and with the help of all Chicago club women in the ten districts of Illinois have made the affair a great triumph for music work in the women's clubs. The program sponsored by the Federated Club Women of Chicago for Music Week, May 4 to 10, was as follows:

Sunday, May 4, Opera in English—Carmen was presented at the Chicago Theater at eleven o'clock. Benefit concert at the Auditorium Theater for the firemen and the police of Chicago and the National Vaudeville Artists, Inc. The Chicago Culture Club Chorus presented a program at the Old People's Home at Maywood (Bertha Scharf, chairman, and Cleveland Bohnet, director). Gladys Hight presented a ballet and concert at the Studebaker Theater at three o'clock, and at the Blackstone Theater, May 11, at three o'clock.

Monday, May 5, Mrs. Fram, of the Sherwood School of Music, presented a program at two-thirty, consisting of piano, violin and vocal numbers at the Chicago House for Incurables. This program was arranged by Mrs. Henry A. Thompson, chairman of the Southern Women's Club.

Tuesday, May 6, Mrs. Swisher and four assisting artists entertained the old folks at the Church Home for Aged People, in a program arranged by Mrs. Thompson. There was a concert at the Marine Hospital by the Buena Woman's Chorus (Mrs. M. Torcom with Mrs. William Pritchard arranged the program).

Wednesday, May 7, Alma Hayes Read, impersonator of Negro songs, entertained the old men at James King Home

for Old Men (program arranged by Mrs. Thompson, Southern Woman's Club).

Friday, May 9, Mary McCann and a group of assisting artists of the Braille Music Club entertained at different institutions during the week.

Saturday, May 10, Kathleen Morris, pianist, and Harold Gauldin, baritone, presented a program at Oak Haven (arranged by Mrs. Charles S. Clark, president of the Club Presidents' Conference).

Sunday, May 11, Mrs. William Bosworth, concert singer, presented songs for the old folks at Oak Haven. Mrs. George W. Oliver, chairman of music of the Bryn Mawr Club, had arranged special music programs for many of the institutions.

### INGA ORNER AND SCANDINAVIAN STRING QUARTET.

Inga Orner, Norwegian soprano, achieved a great success with her singing on May 4, in a concert given by the Norwegian Glee Club of Chicago. Her program consisted entirely of Norwegian compositions, including songs by Sinding, Backer, Grondahl, Heise, Lie, Varmuth, and a group by Grieg. The audience was most enthusiastic in appreciation of the qualities of her singing combined with her charming personality, so much so that she had to give a number of encores. A most attractive feature of the Jubilee Concert was the playing of the Chicago Scandinavian String Quartet. Although a young organization, this quartet has obtained remarkable results in a comparatively short space of time, and the playing of the Grieg quartet and also of some Scandinavian folk songs and dances (which latter is a specialty of the quartet) created a fine impression and was received with delight by the large audience, which was not satisfied until the artists had responded with some encores. The tone quality throughout their performance was pure and clear, and the intonation perfect, and their work displayed refinement and musicianship.

### MARY FABIAN AND ABRAHAM SOPKIN IN RECITAL.

Mary Fabian, talented soprano of the Chicago Civic Opera, and Abraham Sopkin, the popular young violinist, who will tour next season with Chaliapin, under the Huruk management, appeared in a joint recital at Orchestra Hall, Sunday afternoon, May 4. The concert was for the benefit of the Zion Senate.

### ARTISTS' ASSOCIATION CONTEST.

The junior contest of the Chicago Artists' Association took place in Fine Arts Recital Hall, April 29. Ruth McCann was the successful contestant in piano; Margaret Cade and Lillian Knowles tied for first place in the voice section; Edith Greenfield won in the violin. Each department was given fifty dollars, by the Association and each winner was graduated from the junior department into the Artists' Association. Mme. Sturkow-Ryder gave a prize of initiation and dues paid for one year to those second in the competition.

### ARTHUR BURTON PUPILS.

Raymund Koch, baritone, now studying with Arthur Burton, the prominent Chicago vocal coach and instructor, has

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filled several concert dates during the past week. On April 30, he presented a program for the Woman's Club and Matinee Music Club at Paducah (Ky.). May 1, he gave a joint recital in Evansville (Ind.), and on Friday evening, May 2, Mr. Koch presented the evening's program at the sixth annual meeting of the Illinois Federation of Music Clubs at Jacksonville (Ill.). Another Arthur Burton pupil appearing at the convention in Jacksonville was Arthur Kraft, the prominent tenor. Mr. Kraft appeared on the Wednesday evening program, April 30.

### LEON SAMETINI'S ACTIVITIES.

While in New York recently Leon Sametini, the eminent violinist and teacher, was invited by Dr. Frank Damrosch to act as one of the judges for the contest for the artist diploma at the Institute of Musical Arts on May 24. Mr. Sametini has accepted. Last week Carl Fischer & Company, music publishers, added Mr. Sametini to its staff of editors. Not only is Mr. Sametini one of the busiest teachers at the Chicago Musical College, but also his services are demanded in many other places outside the Windy City.

### GUSTAF HOLMQUIST MEMORIAL.

Verdi's Requiem Mass was sung by the Swedish Choral Club and the Sunday Evening Choir at Orchestra Hall on May 7, as a memorial to Gustaf Holmquist, who passed away on May 12, 1923. The late Mr. Holmquist was an artist who had endeared himself, not only in Chicago, but also wherever he had appeared, as a fine gentleman, singer and comrade. Among his many endeavors he was the bass soloist with the Sunday Evening Choir and sang many times with the Swedish Choral Club, of both of which organizations Edgar Nelson is the efficient conductor. The gifted conductor and his cohorts could not have paid a higher tribute to the memory of the basso than by singing the Requiem in the manner it was done on this occasion. It was an inspired performance of an inspired conductor, soloists, chorus and orchestra—a performance that will remain as a model as to how Verdi's Requiem should be rendered.

Else Harthan Arendt is one of America's foremost oratorio singers. Imbued with a glorious voice, she knows how to sing oratorio as well as songs and operatic arias, and her fine delivery of her solos as well as her efficacious work in ensemble numbers made her appearance a source of pleasure for her innumerable friends and admirers. Edna Swanson Ver Haar, contralto, beautiful to look upon, charmed the ear also by the beauty of her song. She, too, was justly feted by the audience. In glorious fettle, Arthur Middleton, bass-baritone, one of America's most admired singers, again made a deep impression on his auditors. Arthur Boardman, tenor, is a comer. Here is a young man who knows how oratorio should be sung and he displayed his knowledge to fine advantage, besides revealing a voice of good volume and beautiful quality. He shared equally well in the favor of the listeners. Edgar Nelson, an all-around musician, a man of whom Chicago is justly proud, in all probability had rehearsed faithfully his cohorts of singers so that his every demand was answered punctually. Nelson knows the possibilities of the voice, he knows how to build climaxes as well as to sustain lofty pianissimos, and he used his two big choral societies as an instrument that has been perfected in the hands of a master musician and artist. Sixty men of the Chicago Symphony Orchestra gave splendid support to the soloists and chorus. Whenever Verdi's Requiem will be given in this city, the performance of the Swedish Choral Club and the Sunday Evening Club Choir under Edgar Nelson should be referred to.

### HAROLD TRIGGS PLAYS.

Harold Triggs, professional student of the Bush Conservatory, from which institution he is one of the most promising young artists, was presented by the Musical Guild in a piano recital, on May 7, at Kimball Hall. Mr. Triggs, who was heard last week at a competition of the Bush Conservatory, winning at the time the first prize, is a young man who enters the professional field well prepared. At the recital under review he exhibited his fine technic besides a gift for interpretation. His program was a little heavy, but was rendered in a manner entirely in the favor of the young man, whose future appearances will be watched with interest, not only by the general public but also by musicians.

### STURKOW-RYDER AN AMERICAN COMPOSER BOOSTER.

Mme. Sturkow-Ryder broadcasted a group of American compositions, May 8, for America's Music Week Association. Not only does Mme. Sturkow-Ryder use American compositions on her own programs, but she also teaches them to her pupils. On May 10 the annual recital of American composers' works was given at the Sturkow-Ryder Studio. Composers represented were Arthur Foote, MacDowell, Nevin, Mrs. Beach, Freer, Carpenter, Cecil Burleigh and Sturkow-Ryder.

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Chorus, of which Louise St. John Westervelt is the conductor, was heard in concert at Orchestra Hall on Thursday evening, May 8. The vast hall was filled and the talent heard proved exceptionally good. The program was opened with the Coronation March by Svendsen, in which the Columbia School Orchestra, under the direction of its energetic conductor made a fine impression. Then came Opal Felkner, who played the Tchaikowsky concerto in B minor. A pupil of Gertrude H. Murdough, she displayed her musical gift to best advantage and met with the complete approval of her listeners. Evelyn Wineke, the next soloist, sang with authority and understanding the very difficult aria from Mozart's *Il Re Pastore*, *L'Amoro saro Costante*. Her Italian enunciation is good, her delivery correct and her teachers—Edna Swanson Ver Haar and George Nelson Holt—must be congratulated for sending forth such a talented songstress from their studios.

Evelyn Martin Goetz, another pianist of whom the Columbia School may be justly proud, is a product from the studio of Walter Spry, who is making a big name for himself. Many of his students have been heard publicly in the last few seasons and several have already attained not only local recognition but more than one has achieved national renown. Mrs. Goetz is a full fledged professional and is now in her post-graduate year at the Columbia School. Her playing of the Liszt Hungarian fantasia was distinguished by beautiful tone quality, clear interpretation, fleet and firm fingers and a technical equipment that knows no difficulties. She made a big hit. The orchestra then played the Svendsen symphony in D minor, a rather tiresome composition, which was well read by Becker and rendered in a most effective manner by the orchestra. Aldo Del Missier, a young violinist, student of Ludwig Becker, is also a full fledged professional, having made his debut here in recital last fall. He played the very difficult Vieuxtemps concerto in D minor, a number that taxes the ability of any violinist and which at times was a little too intricate for this young violinist, who, however, has a big future in store for him. He drew from his instrument a big tone; he played with fire and enthusiasm, and his only drawback is an uncertainty of intonation now and then, which may have been due to nervousness. His popularity was attested by the thunderous plaudits of the audience, which recalled him to the stage many times.

Vivian Rankin, dramatic soprano, has been well schooled, as indicated by the manner in which she sang the difficult aria from Verdi's *Forza del Destino*, *Pace, pace, Mio Dio*. Trained by George Nelson Holt, that excellent vocal teacher, she knows how to use her voice to best advantage. Her interpretation left nothing to be desired and her stage deportment could be taken as model by many a concert singer of today. Miss Rankin has a voice of wide compass and the two B flats came forth round and beautiful. She, too, deserved the success that was hers at the hands of a justly pleased audience. Mary Lucille Purcell played the Rubinstein piano concerto in D minor as though it meant a great deal to her and those who heard her performance partook her views. She, too, was much feted.

The balance of the program was given by the Columbia School Chorus, which, under Louise St. John Westervelt, always gives of its best. The work of the chorus was reviewed when it gave its seventeenth annual concert at Kimball Hall recently, and space forbids an extensive review now. Suffice it so say that the young ladies were splendid and their singing reflected additional credit on the school as well as on their leader.

#### CHICAGO MUSICAL COLLEGE CONTEST

On May 10, at Orchestra Hall, the Chicago Musical College held its annual piano, vocal and violin contest. The work of each contestant was of sufficient importance to deserve a review in these columns, but as the concert took place too late for publication in this issue, a complete report of the affair is postponed until next week.

#### FLORENCE TRUMBULL TO TEACH THIS SUMMER

Florence Trumbull, former assistant of Leschetizky, will hold master classes in her studios at 6557 Kimbark Avenue during June and July. Both as pianist and teacher, Miss Trumbull's work elicited the commendation of her master. Americans, going abroad to study with Leschetizky, sometimes grumbled at being sent to Miss Trumbull, a young American girl, for their preliminary work, but that was only before the first lesson. Invariably they remained with her right to the end of their work with the master. Among Florence Trumbull's well known pupils abroad is Alexander Brailowsky, protegee of kings and queens and a lion of the European concert stage. Esther Pohlmann, artist pupil of Florence Trumbull in America, will be heard in recital the coming season.

#### SHERWOOD MUSIC SCHOOL RECITALS

Pupils of the piano department of the Sherwood Music School were heard in a recital May 1, at the Sherwood Recital Hall.

Intermediate pupils of the piano department gave a recital at the school recital hall on May 6. Some twenty-three students participated.

Another recital by piano pupils of the school was given on May 8, when thirty-two young students furnished an interesting program.

#### AMERICAN CONSERVATORY NOTES

The master classes of Mme. Delia Valeri and Fannie Bloomfield-Zeisler should prove overwhelming successes this summer at the American Conservatory, judging from the

number of inquiries and advance reservations thus far received. A large part of their teaching schedule is now taken. Professionals and students from all over the country will take this opportunity to study with these noted teachers.

The summer session and master school of the American Conservatory will begin Monday, June 23, and extend six weeks to August 2. Practically all of the leading teachers will be present.

The final examinations in the piano department commence Monday, May 12, and will extend each morning until May 23.

#### MARK OSTER'S ACTIVITIES

Mark Oster, baritone, scored heavily last week at the State Normal School, Charleston (Ill.), before the convention of teachers. He will present his artist-pupils in recital in the large recital studio, 725 Kimball Building, May 21.

#### MARY WOOD CHASE SCHOOL RECITALS

Pupils of the junior school of the Mary Wood Chase School of Musical Arts were heard in recital May 3, in the Fine Arts Recital Hall. A large number of students furnished a lengthy and delightful program.

Pupils of the Riverside branch of the Mary Wood Chase School of Musical Arts were presented in recital May 8, in the music room of the Riverside-Brookfield high school. Some twenty-three students took part.

#### CARA VERNON IN PARIS.

Cara Vernon finished her concerts for the season with a recital at the Hotel Majestic in Paris on April 8. She has played much this year in many countries throughout Europe. Last fall she won the approval of the Berlin and Vienna press and public. Last February and March was spent on the Riviera, playing many times in Menton, Cannes and Nice, then in Marseilles and Paris. Then she crossed the English Channel and found her audiences in London as responsive as those on the Riviera. In her programs she used compositions of Brahms, Chopin, MacDowell, Ravel, and, of the more modern composers, Prokofieff, Whithorne and Ropartz. While in Monte Carlo Miss Vernon witnessed several important operatic performances at the Casino. She was enthused with the magnificent performance of Prince Igor, given in Russian by a Russian artist and a fine performance of Carmen, with Muratore and Kousheva singing the leading roles.

#### CLARK WEDNESDAY CLASS HEARS RECITAL

Charles W. Clark, the noted baritone of Bush Conservatory, whose regular Wednesday class meeting is a feature of that progressive school, gave an informal recital for his students on April 30.

Irene Peabody, artist pupil of Mr. Clark, will give the program for the class on May 7. All meetings of the class are open to the public.

Gladys Swarthout, the well known Chicago singer, who was a former student of Mr. Clark's, has signed a contract with the Chicago Civic Opera for the season of 1924-25.

#### MUHLMANN SCHOOL OF OPERA

Pupils and artist-pupils of Adolf Muhlmann are kept very busy with engagements and re-engagements at clubs and churches, and are also in demand for programs and request programs at different radio stations. Berte Long, contralto, sang on April 6, for Y. P. C. of Temple Mizpah; April 7, for the Washington Boulevard Temple Women's Club; April 13 in the Card scene from Carmen for the Muhlmann Opera Club; April 16, Orpheus in Orpheus and Euridice for the Viennese Children's Relief; April 21, for the Shakespeare Day program, singing the contralto part of Midsummer Night's Dream, for the Chicago Woman's Club. Sonya Klein, soprano, was soloist, and Happy West sang in the double quartet for the Easter service at Sinai Temple on April 13. Ann Kelley sang on the evening programs of the KYW radio station on April 19 and for the WSS radio station on April 23. Isadore T. Mishkin, baritone, gave a request program for the WSS station on April 22, and for the Tribune radio station April 23, for the evening broadcasting. Bessie Rocklin sang for the radio on April 22.

#### ADOLF MUHLMANN'S SUMMER TEACHING

Adolf Muhlmann, vice-president and head of the vocal department of the Glenn Dillard Gunn School of music and director of the Muhlmann School of Opera, will teach during the summer for six weeks at the Gunn School of Music, located on beautiful Lake Shore Drive on breezy Lake Michigan and will lead opera classes at the Muhlmann School of Opera extending from June 2 to July 12. At Bay View (Mich.), located on the beautiful Eastern shore of Little Travers Bay, where Mr. Muhlmann has been teaching since 1918, he will teach a summer course of vocal art from July 15 to August 26.

#### BUSH CONSERVATORY SUMMER SCHOOL AND OTHER ITEMS

Every mail brings applications from students who are planning to attend the Bush Conservatory Summer School, and the indications are that both classes and dormitories of this progressive institution will be taxed to meet the demand.

The Piano Normal Course this season will be expanded to include several new features, as well as to develop many interesting angles which have made this course one of the most popular summer normals in the country.

Among the newer features will be the introduction of more demonstration classes in connection with the lecture work. Throughout the entire course, frequent demonstration classes will be held with the actual teaching of pupils

under observation of the class. These demonstrations will be given by Eva J. Shapiro and others in direct connection with the lectures.

Another strong feature of the Summer Normal Course is the emphasis placed on melodic analysis in the selection and study of teaching material. This is of the greatest benefit to the ambitious teacher who wishes to keep her work fresh and vital for her pupils. Another angle of unusual interest is the study of composite key relationships by the class.

President Kenneth M. Bradley of Bush Conservatory, who recently returned from a month's lecture trip in the Pacific Coast, is now filling lecture dates in North Dakota and Duluth (Minn.), where he will address the Music Festival Association. President Bradley's Western trip was most successful. He filled a number of engagements in Los Angeles, among them the Rotary Club, the Wauwan Club and the Ebell Club, and he was the guest of honor at a meeting of the Gamut Club. In Santa Ana, he was invited to address the Kiwanis Club and in Claremont (Cal.), he addressed the students of Pomona College. In San Francisco, he was the guest of honor of the Musicians' Club, and in Portland he filled several engagements, among them the Oregon Composer's Club, the MacDowell Club, the Hill Military Academy and the Business Men's Club. In Tacoma, he was guest of honor at a reception arranged by Adeline Foss, a former student of Bush Conservatory, and in Seattle he addressed the students of the Cornish School of Music and spoke at the University of Washington.

The plans for commencement at Bush Conservatory include six music programs, from June 2 to 12, besides the orchestra concert in Orchestra Hall on May 20, one program of the dancing department to be given June 5 in Kimball Hall, and one program of a costume recital by the expression department on June 14. All programs will be given at the Bush Conservatory Recital Hall except as mentioned above, and admission is free of charge to all concerts except the dancing department, which is fifty cents. The graduating class is the largest in the history of Bush Conservatory.

On May 7, artists of the Bush Conservatory faculty were a focal point in Chicago musical activities in the two most important events of the week.

In Orchestra Hall, Edgar A. Nelson led the combined forces of the Swedish Choral Club and the Sunday Evening Club together with sixty members of the Symphony Orchestra in a most impressive tribute to the memory of the late Gustaf Holmquist, the celebrated Chicago basso, whose death just a year ago removed from the Bush Conservatory faculty one of its most popular members and a dominant personality from Chicago's musical circles.

Mr. Nelson, who is on the Master School faculty at Bush, as well as vice-president of this progressive school, was ably assisted by the notable Arthur Middleton, distinguished American baritone, who is to join the forces of Bush this summer, and Harry Carlsen, organist, who is also of the faculty, as well as other noted soloists.

The same evening at Kimball Hall, Harold Triggs, pianist, an artist-student and member of the Master School of Bush Conservatory, gave a successful debut recital. Mr. Triggs, who recently won the annual prize contest among the pianists at Bush, is a student of Jan Chapiusso and formerly of Julie Rive King.

#### STURKOW-RYDER IN DEMAND AS JUDGE OF PIANO PLAYING.

Mme. Sturkow-Ryder, the prominent pianist and teacher, has served as judge for piano competitions—April 10, at Bush Conservatory; April 18, Chicago Musical College; April 21, Chicago Artists' Association, and April 28, American Conservatory.

#### KINSOLVING MUSICAL MORNINGS

Rachel Busey Kinsolving has sent out preliminary announcements of next season's musical mornings at the Blackstone. Claudia Muzio and Jerome Swinford will open the series on November 11; Albert Spalding and Dusolina Giannini will divide the second program on November 25; the December 9 program will be given by Reinald Werrenrath and Renee Chemet; Maria Ivogun and Jean Gerardy will share the December 30 program, and Elena Gerhardt and Rudolph Ganz will close the series on January 6.

#### MUSICAL NEWS ITEMS

Mr. and Mrs. Karl Buren Stein, of the Auditorium Building, announce the following professional engagements for their vocal and dramatic students during the last month: Eileen Everett was soprano for the Central Eleanor Club annual concert; Florence Haack was the reader for the River Forest Young Women's Club; Ruth Timme and Irene Angsten, sopranos, gave a program in costume at the Lion's Club of Downers Grove; Ruth Hein, soprano, and John G. Grace, bass, were soloists at the Daily News radio concert; Harriet Nielson, dramatic director, managed the annual opening of the Central Eleanor Club; Mildred Meyer, mezzo, and Stephen Pepich, tenor, appeared in special vocal scenes in costume for the Perodovic Club at Gary (Ind.); William S. Schwartz, tenor, sang for the sixth time with the Smetana Singing Society in the leading tenor role of Smetana's *Bartered Bride*, and also gave a successful recital of Russian songs at the Sovereign Hotel recently.

The opera classes of Mr. and Mrs. Stein will also give performances on May 22, at Kimball Hall, of the comic opera, *Bulbul*, and the last act of *Il Trovatore*.

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H. T. Parker in the *Boston Transcript*, March 27, 1924:

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## PARIS FINDS THAT TAXES ON FREE TICKETS DO NOT PAY

Concert Rooms, as a Rule, Are Almost Empty—Brailowsky Fills House—Muzio a Splendid Aida—Hayes Attracts—Beveridge Webster's Debut—American Pianists and Pieces—The Sutros Play—Maude LaCharm Gives Recital—Damrosch-Beethoven Series—Other Concerts

Paris, April 21.—Taxes on free tickets do not seem to pay. The public will not bear the double expense of augmented car fares and a Government tax to hear an unknown artist. Consequently new artists have a hard time making headway in Paris. The managers tell me they send out tickets as usual, but with little results. Many times I find the concert rooms almost empty. One very good pianist refused to come on the stage when he saw only ten persons in the hall. Often the audiences are under fifty and frequently are less than a hundred. I entered a concert hall last week and found a pianist playing to a public of twenty-two. I brought the total up to twenty-three—a number formerly held in great reverence by the Pythagoreans of the George Cohan school. Evidently the taxes on free tickets do not bring in much to the tax gatherers. They discourage concert givers and prevent thousands of citizens from using the buses and cars of the transportation companies. I do not pretend to instruct the French Government. Politicians, being politicians, understand only the art of turning the other fellows out of office and turning themselves in. They are incapable of running a steamship line, managing a railway, exterminating alcohol, or extracting revenue from unused tickets.

### BRILOWSKY FILLS HOUSE.

There were no unused tickets for the Chopin concerts given by Brailowsky in the halls of the Pleyel piano warehouse and the Conservatoire. Every seat was occupied at the second series of six recitals as at the first series. The recitals in the Pleyel hall had the added interest of being given in the same surroundings Chopin knew. He himself had played in Pleyel hall. Many of his compositions had first been given to the public here. His old piano stood on the platform beside the powerful modern concert grand. At each recital Brailowsky played some of the more delicate works of Chopin on it. Its old and feeble tone was sweet, though the resonance was gone. It made me think of the scrippural mustard seed which had increased and multiplied until it filled the whole world. Every piano in existence has reverberated with the music which Chopin's venerable instrument first made audible. And I could name a score of composers who would produce the most insufferable rubbish with the aid of Chopin's piano. Shakespeare's pen, Rembrandt's brush, and Chopin's piano are quite inoffensive weapons without the man behind the gun! Of course I shall say nothing at all about the music of Chopin. Frederick Niecks, James Huneker, Edgar Stillman Kelley, and a hundred writers, great and small, have said all that the world now wishes to know about Chopin. Yet I found these six recitals of the entire output of Chopin more instructive than all the books and articles I ever read. I heard Anton Rubinstein give Chopin recitals forty years ago, and it is rather late in the day for me to get enlightenment on the music of Chopin. But when I heard all of the works played under exactly the same conditions by the same interpreter I got a sense of proportion and relative values I never had before. I heard the ladies' Chopin, the students' Chopin, the composers' Chopin, the world's Chopin. I heard old fashioned works with Chopin ornaments; original and inspired works with the most brilliant or delicate Chopin ornamentation; pure Chopin without ornament. No library could teach me more.

At the orchestral concert in the Conservatoire Brailowsky played: (1) variations on a theme from Mozart's Don Juan; (2) Concerto in E; (3) Fantasia on national Polish airs; (4) Krakowiak; (5) Concerto in F; (6) Andante spianato and Polonaise. While the recitals were running their course Brailowsky filled in some of his spare time by playing concertos by Grieg and Rachmaninoff at the regular Sunday concerts. Need I say that he never uses his notes?

### PLAYING IN A PACKING BOX.

It occurred to me at one of the orchestral concerts at the Conservatoire that the wonderful acoustics of which French musicians talk so much are due mainly to the size of the little hall and not to any strange proportions. Wheel a grand piano into the bathroom and see what a magnificent sonority it will have! The same piano in a large hall will often sound feeble. The same Conservatoire orchestra, which fills about a third of the hall, and was supposed to have inspired Wagner to compose his Faust overture, is not as full and powerful in a big concert hall as most orchestras are, for the simple reason that the performers are accustomed to hear a great sonority without exerting themselves. Siegfried's Funeral March in the hall of the Conservatoire was nothing but a blare and hubbub which could only stun the nerves of the ear. The delicate flute arpeggios at the beginning of Saint-Saëns Le Rouet d'Omphale are amply resonant in the bandbox concert room of the Conservatoire.

### MUZIO A SPLENDID AIDA.

The regular French performances at the Opera House are varied now and then with an Italian work. I cannot conceive how those who like Italian opera could wish for a finer performance of Aida than that in which Claudia

Muzio and Cesare Formichi appeared some two weeks ago. Both of these artists are well known in America and their friends will be glad to hear of their extraordinary success in the principal opera house of France. If the patrons of the Chicago Civic Opera and the Metropolitan Opera of New York imagine that their favorite singers rest when the opera houses of New York and Chicago are closed they should visit Paris and other European cities after the season in America is finished. An America lady who is familiar with the Grand Opera House of Paris and the Metropolitan Opera House of New York told me that she had never seen costumes more exquisitely suited to the role of Aida than those worn by Claudia Muzio. My attention was directed more to the musical than the millinery performance and I came away from the opera house convinced that I had heard one of the finest imaginable interpretations of Verdi's great work. The audience was tremendously enthusiastic about Claudia Muzio and Cesare Formichi. If Verdi had known what success the part of Amonasro would have when Formichi sang and acted it he might have made it longer. In two scenes, however, For-



Photo by Clarence Lucas

### BRILOWSKY AT HOME

meichi captivated and enthralled his hearers as completely as he could have done in an entire opera to himself. He was virile and intense as an actor and his voice had warmth and beauty of quality. It seems to me that Italian singing is particularly pleasing in Paris, where the French language mars so many musical phrases with the sounds represented by the French syllables in, en, on. A vocal teacher of long experience here told me that he could hardly ever make a French singer pronounce the Italian Ah. There was always the shadow of the letter N hovering in the background like the sound of a cold in the head. Still, I must be just and acknowledge that the singer who pleased me most when I was very much younger than I am today was the French bass, Pol Plançon.

### HAYES A GREAT ATTRACTION.

I told Roland Hayes after his first recital here a few weeks ago that he too sang without the French "n" in his tones. Hayes, by the way, was profoundly grateful to the American public for the kind treatment he had received during his recent tour in the United States. And he has a great following in Paris. Gaveau Hall was full at both of his recitals here. He sang all his Schubert and Schumann songs in the German language, which is by no means popular in France at present. Of course, his spirituels in a Negro dialect were exceedingly effective, though one of the ushers who had picked up a little English during the war confessed to me that he could not understand the dialect of the Negro songs. In the artists' room I heard Roland Hayes say a few words in French with an excellent accent. But he sang only in Italian, German and English.

### BEVERIDGE WEBSTER'S DEBUT.

Beveridge Webster, son of the American pianist, of Pittsburgh, who is now one of the directors of the Fontainebleau School of Music, gave a recital in Erard Hall a few days ago and played most brilliantly. He is apparently well

equipped with all that a teacher can give. It remains to be seen whether or not the public will interest itself in this young man. You never can tell. I remember that I heard another young pianiste of about the same age as Beveridge Webster, give a recital in this same Erard Hall thirty-seven years ago. He had a small audience and he received about as much applause as Beveridge Webster. His name was Eugen d'Albert.

### AMERICAN PIANISTS AND PIECES.

Clara Rabinowitch, another American pianist and a pupil of Philipp, played at her recital two such works as Schumann's Fantasiestücke and Chopin's B flat minor sonata, as well as a generous list of shorter works. From several sources I hear that she did remarkably well and bids fair to become one of the notable woman pianists of the day. I hope to hear her soon myself when several other important concerts do not keep me elsewhere.

Cara Versen gave her recital in the concert hall of the Hotel Majestic and played a number of interesting works without the usual Bach fugue transcription and a Beethoven sonata. Her French, Spanish and Russian numbers appeared to please her audience most, though three American compositions by her compatriots, Emerson Whitthorne, Edward Royce and MacDowell, ran them very close. Cara Versen played throughout with a pleasant tone and amiable spirit, avoiding all exaggerations either of tempo or of accent.

### THE SUTROS PLAY.

I arrived at the Salle des Agriculteurs while the Sutro sisters were finishing the fugue of Bach's C major concerto for two pianos. The old strains carried me back to the long departed St. James' Hall of London where I had heard these same pianists in the morning of their career play this concerto. How many recitalists of two-piano music have come and gone since Rose and Ottilie Sutro began as children their long and faithful career as players of music for two pianos! No wonder so many composers and arrangers have dedicated works to them. Bach and Schumann, for chronological reasons, never had the pleasure of meeting the Sutro sisters. But that does not prevent the Sutro sisters from playing Bach and Schumann. In fact, the theme of Schumann's Andante and Variations haunted me for days after the recital. The pianists played two new works written for them by Pierre Maurice of Lake Geneva, whose new opera, Andromeda, with words by his wife, is about to be performed in Basle. The recital ended with the Ride of the Valkyries transcribed for two pianos by the late W. H. Humiston of New York. Humiston was a good friend of mine. We used to meet at Dr. Wollé's Bach festivals in Bethlehem, Pa. I once manipulated the shutter of his own camera for him while he stood among a group of musicians on the greensward of the churchyard. And now the younger man is gone, and I, the older man, am writing in Paris of the late W. H. Humiston.

When you and I behind the veil are past,  
Oh, but the long, long while the world shall last,  
Which of our coming and departure heeds  
As the sea's self should heed a pebble cast.  
(Fitzgerald).

### FRANCO-AMERICAN—THOUGH NOT SOUP.

If the bonds of union between France and the United States have grown visibly tighter of late, one reason may have been the Franco-American concert in Salle Malakoff last week. It was announced for half past eight but did not begin until twenty minutes past nine, probably because the tightening of the bonds took longer than was expected. As the concert was given to invited guests the committee charged five francs for the piece of paper containing the program. This was to cover expenses, and some of the guests protested. The concert finally began by M. Gruenberg playing several compositions by Marion Bauer on what I believe to be the worst piano, utterly out of tune, I ever heard in a public hall. When I was a boy in Montreal the river St. Lawrence overflowed its banks and gave several pianos a thorough washout, but none of them seemed to be as washed out as the piano in Salle Malakoff. Yet they were not used in concert halls. Why not? Perhaps there was no Franco-Canadian Society in those dim and distant days. After the pianist came a tenor who assumed the attitude of a catcher at a baseball match and sang well enough several songs, also by Marion Bauer. Thereupon R. Desormieres played a poem for flute by Charles Griffes. Now a flute is not a gay and cheerful instrument. On Egyptian monuments the flute appears at funerals. No doubt the last tones which Tutankhamen did not hear when that other carter hauled him to his long home, were emitted by flutes. I have no fault to find with flautist Desormieres. He took his pleasures sadly and gave an excellent performance of the Griffes poem. The scene depicted was as mournful as a Red Indian dancing round a totem pole. This pole may have been a fluted column. The duet between the very fine flute and the fierce piano was not as interesting on the whole as Handel's Hallelujah chorus for two flutes which I once heard in the north of England. After the flute solo came the singing of a charming young French lady who sang several songs about the tombs of various poets. Then pianist Gruenberg played some of his own compositions called Chromatics, but as the scale of C major on that particular piano was already chromatic enough for me, I can only say that the Chromatics were more so. E. Robert Schmitz came on the stage, not to play on the piano of the evening—Heaven forbid!—but to

(Continued on page 61)

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# WASHINGTON HEARS THE PHILADELPHIA ORCHESTRA

**Maier and Pattison Soloists—Elman Plays—Pavlowa Presented in Several Performances—Giannini Appears in Third Recital—College of Music Gives Concert—Events of League of American Penwomen Convention—Eversman and De Sayn in Joint Recital—Cherkassky Applauded by Large Audience—Notes**

Washington, D. C., April 28.—Professional recitals in Washington at the close of the Lenten season were heavily attended though rather few in number. Much of usual time allotted for these events was filled by the various church activities and services incident to the Easter festivities. Religious organizations prepared considerable work for the occasion and their efforts were rewarded by large congregations and audiences.

## ELMAN PLAYS

March 28 brought Mischa Elman, violinist, to Poli's Theater, under the management of Mrs. Wilson Greene. The artist was in fine fettle, playing compositions by Nardini, Lalo, Mozart, Beethoven, Chopin, Korsakoff and Sarasate, with all the ease and ability that has gained him popularity. His accompanist, Joseph Bonime, was at all times worthy of a place on the program.

## NEW OFFERINGS BY ANNA PAVLOWA

T. Arthur Smith, Inc., brought Anna Pavlowa and her ballet to the National Theater, April 1, in several works new to Washington. The Chopiniana, arranged by Clustine, was delightful and heartily applauded. Old Russian Folk Lore, a one act ballet given for the first time, was richly colorful and distinctly refreshing. The music was by Tscherepnine and the arrangement by Novikoff. Theodore Stier conducted the orchestra, which furnished several additions to the program.

## GIANNINI IN THIRD APPEARANCE

Dusolina Giannini was the guest of the Department of State Club on April 8, at the Washington Hotel, and provided a brilliant recital for those who attended the function. Her program included works of Massenet, La Forge, Homer, Handel, and a group of Italian folksongs. She was in excellent voice and the audience became highly enthusiastic over her renditions. Meta Schumann provided splendid assistance at the piano.

## PAVLOWA AGAIN

Directed by Mrs. Wilson Greene, Anna Pavlowa returned for two appearances at Poli's April 7 and 8. Her first performance included the usual diversissements with specialties by Kreisler, Gluck, Grieg, Chopin and Catalani. The next program was made up from musical thoughts by Liszt, Saint-Saëns, Boccherini, Seroff, Brahms, Lincke, and an Egyptian ballet, Oriental Impressions. The audiences were large, demonstrative and evidently pleased. Theodore Stier again conducted and did much to make the matinees successful.

## LAST CONCERT BY PHILADELPHIANS

Leopold Stokowski and the Philadelphia Orchestra came to the National Theater, April 22, for their final concert of the year, under the local management of T. Arthur Smith, Inc. Guy Maier and Lee Pattison were the soloists. The organization rendered Schumann's D minor symphony and Korsakoff's La Grande Pique Russe, with usual effectiveness. The guest artists presented Mozart's concerto in E flat for two pianos and orchestra, and Leo Sowerby's ballad, the last named creating favor for its worth and for the manner in which it was played.

## CONCERT BY COLLEGE OF MUSIC

On April 24 the Washington College of Music gave its thirty-seventh public concert at Central High School. There were many soloists from the students of the school and talent was revealed by the presentations given. The orchestra, under C. E. Christiani, was well drilled and full toned, rendering compositions by Weber, Svendsen and Strauss with surety and ease. Violin solos were programmed by Rena Greenberg, Beatrice and Victor de Laurantaye and Mildred Fleenor. The piano department was represented by Sophie Snyder, Doris Thorne and Benjamin Ratner. From the vocal classes were Marie Deal, Naomi Phelps and Luciano Furland. An orchestral ensemble of junior students played remarkably well an assignment by Lavalee. Ruby Booth was the only member of the organ section to appear.

## AMERICAN COMPOSERS VISIT

At the biennial convention of the League of American Penwomen, held during the week of April 21, several recitals were given by various local artists individually and jointly in conjunction with the activities of the organization. At the Shoreham Hotel, April 23, a special performance was arranged by Dorothy De Muth Watson which included the appearance of Mrs. H. H. A. Beach, Gena Branscombe, Ethel Gunn Hier, Harriet Ware and Mary Turner Salter. Sundry works by these composers were rendered with the authors at the piano. Mrs. Beach gave a special group of piano solos. The artists taking part in the affair were Marjory Marckres Fisher, Gretchen Hood, Warren L. Terry, John Marville, Richard Lorieberg and Flora McGill Keefer, the last named being particularly well received for her interpretations of Mrs. Salter's songs. Introductory remarks of educational value were given by the national chairman, Mrs. William Wolff Smith, and by the several composers prior to the rendering of the works.

# G. M. CURCI

April 1 at the First Baptist Church, Alice Eversman, soprano, and Elena de Sayn, violinist, gave a delightful concert of music, unlearned and well worth the hearing. The vocalist included compositions by Gounod, Hue, Chausson, Strauss, Rachmaninoff and a group by Sibella, all of which were refreshingly portrayed. The offerings of Miss de Sayn were taken from the works of Handel, Chausson and a suite by Bossi. She was heartily applauded.

## EVERSMAN—DE SAYN RECITAL

Closing the Student Concert Series, Mrs. Wilson Greene presented Shura Cherkassky, pianist, at Central High School, April 25. The lad included numbers by Handel, Beethoven, Mendelssohn, Rachmaninoff, Debussy and Moszkowski in his offerings and was vigorously acclaimed by the large audience. Numerous encores were given.

## CHERKASSKY'S SECOND RECITAL

Ethel Holtzclaw Gawler, who sang the vocal air for the Russian ballet act presented by Pavlowa on her initial visit, was requested by the management to accompany the organization to Baltimore and Philadelphia for presentations in those cities. Upon completion of her contract Mrs. Gawler returned to her regular position as soloist at the Eighth Street Temple in this city.

## NOTES

Charles Trowbridge Tittmann has been engaged for the ninth season to sing the bass roles at the Bach Festival to be given at Bethlehem, Pa., May 30 and 31.

The Atonement, by R. Deane Shure and Russel Mitchell, was given three performances during Easter Week, with marked success.

Franceska Kaspar Lawson, soprano, assisted by Josef Kaspar, violinist, rendered a program at the Friends' School during Easter Week that was highly enjoyed.

The annual concert by the Nordica Clubs was held at the Raleigh Hotel, April 22. The soloists for the affair were Ruth Peter, soprano; Fred Bacon, banjoist; and the Columbia Male Quartet, composed of Paul Ledig and W. E. Braithwaite, tenors; Willard Haynie, baritone and John C. Smith, bass.

T. F. G.

## Five Roeder Pupils in Recital May 16

Carl M. Roeder has issued invitation cards for a recital of piano music at the American Art Galleries, Fifty-seventh street and Madison avenue, Friday evening, May 16, when the following young artist pupils will participate: Irene Peckham, winner of the gold medal in the Music Week contests; Harriet Merber, Dorothy Roeder, Therese Obermeier, and Hannah Klein, winner in the Junior sight reading class.

## University Heights Choral Club Makes Bow

The newly organized University Heights Choral Club, Willard Sektberg, conductor, gave the first concert May 6. While there are only twenty-four active members, they have been so excellently trained that the effect of a much larger organization was often evidenced; the pianissimo work was also noteworthy. The soloists—Marion Callan, soprano, and Joseph Kayser, baritone, both artists from Claude Warford's studio—acquitted themselves admirably.

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Mary Lackland, violinist, was also the recipient of much applause. Edward Young was the accompanist.

## Haarlem Philharmonic Society Meets

At the annual meeting of the Haarlem Philharmonic Society, on May 1, at the Waldorf-Astoria, New York, the following directors were elected: Mrs. Arthur F. Adams, Mrs. Herman W. Booth, Mrs. Marshall Clarke, Mrs. Elmer E. Cooley, Mrs. William Chubbuck, Mrs. L. H. Irwin, Mrs. Bethune W. Jones, Mrs. Emory B. Lease, Mrs. E. Stewart Manée, Mrs. Ludolph L. Portong, Mrs. A. A. Swayze, Mrs. Albert Behning, Mrs. Gail Borden, Mrs. J. S. Carvalho, Mrs. George H. Corey, Mrs. Christian Huber, Mrs. William J. Johnston, Mrs. Edwin Langenbach, Mrs. Dudley S. Mallory, Mrs. Clarence M. Owens, Mrs. Millard L. Robinson and Mrs. Walter Watkins.

The present officers and chairmen will complete their term of office next season. A new office was created, that of historian, with Mrs. W. G. Brady appointed to this office.

A beautiful diamond pin was presented to Mrs. James E. Burt as a gift from the directors in appreciation of her work as chairman of the music committee. There were interesting speeches by the president, Mrs. Everett Menzies Raynor, and Mrs. Thomas Jacka, first vice-president, and Mrs. William G. Brady, second vice-president. There were reports of contributions of the society to the Veterans' Camp at Tupper Lake and toward a violin scholarship at the Music Settlement and toward the Hotel for Working Women of the New York City Federation of Women's Clubs.

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| ALLIE E. BARCUS, 1006 College Ave., Ft. Worth, Texas. Summer Class June 15—July 22, Estes Park, Colorado Rocky Mt., Artist Colony. | CARA MATTHEWS GARRETT, 1319 West Lewis St., San Diego, Cal., June 30.   | MRS. KATE DELL MARDEN, 61 North 16th Street, Portland, Ore. April, 1924, and June, 1924.  |
| ELIZETTE REED BARLOW, 48 George St., Newbern, N. C., June 2, 1924; Asheville, N. C., July 14, 1924.                                | GLADYS MARSALIS GLENN, Box 1158, Amarillo, Tex., July 28, 1924.   | MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas. Classes: Dallas—June, July; Denver, Colo.—August.                           |
| MARY E. BRECKISEN, 354 Irving Street, Toledo, Ohio. Normal class, July, 1924.  | MRS. T. O. GLOVER, 1325 Gorman Ave., Waco, Texas.   | VIRGINIA RYAN, 940 Park Avenue, New York City.  |
| MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore.  | MRS. TRAVIS S. GRIMLAND, Memphis, Tenn., Normal class, June 17, 1924. For information address 5839 Palo Pinto St., Dallas, Texas. | ISABEL M. TONE, 469 Grand View Street, Los Angeles, Cal. June 23rd, 1924.   |
| DORA A. CHASE, Carnegie Hall, New York City; Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y.                                      | MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.  | MRS. S. L. VAN NORT, 2815 Helena St., Houston, Texas.   |
| LUVENIA BLALOCK DICKERSON, 327 Herndon Ave., Shreveport, La.; Normal Class June 9.   | MAUDELL LITTLEFIELD, Dunning School of Music, 3309 Troost Ave., Kansas City, Mo., June 16—July 21.                                | MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.   |
| ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio, May 20, Columbus, Ohio, June 24.  |   |   |

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## FOREIGN NEWS IN BRIEF

## MUNICH'S RICHARD STRAUSS CELEBRATION.

Munich, April 15.—On the occasion of Richard Strauss' sixtieth birthday (June 11) the Munich Opera is preparing a Strauss Week, to take place June 8 to June 15. The program comprises the Rosenkavalier, Salome, Elektra, Feuersnot, Joseph's Legende, and Ariadne auf Naxos. There will also be an orchestral concert, at which the suite, Der Bürger als Edelmann (taken from the original version of Ariadne), Till Eulenspiegel and Don Juan will be played. A. N.

## MUNICH MANAGERS COMBINE.

Munich, April 15.—The two local concert agencies (Süddeutsches Konzertbüro and Otto Bauer) have been combined into one, now called Süddeutsche Konzertdirektion. At the head of the new combine is Arnold Clement, one of Germany's most enterprising impresarios, the successful successor of the deceased Otto Bauer. A. N.

## ANSERMET IN BUENOS AIRES.

Geneva, April 19.—Ernest Ansermet, the noted conductor of the Orchestre de la Suisse Romande, has been engaged to conduct the season of twelve concerts at the Teatro Colon at Buenos Aires. T. S.

## AUSTRIA CELEBRATES BRUCKNER CENTENNIAL.

Vienna, April 12.—Several preliminary festivals will be held in May to celebrate the centenary of Bruckner's birth—September 10. A big memorial concert of the Vienna Männergesangverein is scheduled for May 10, and a few days previously that society will journey to the grave of the composer, who is buried beneath the big organ in the monastery of St. Florian, near Linz, Austria. Ansfelden, Bruckner's native village, will unveil a monument of the composer in connection with the big festival, in which virtually all Austrian choral societies will participate. Another great Bruckner festival will be held at Vienna in the fall under the auspices of the Government, and a portion of the proceeds will be devoted to the restoration of the Bruckner organ at St. Florian. P. B.

## THE VIENNA STRAUSS FESTIVAL.

Vienna, April 13.—President Hainisch, Chancellor Seipel, Mayor Seitz and other officials are heading the committee which promotes the big Vienna Strauss Festival to commemorate Richard's sixtieth birthday. The festival definitely starts on May 2, and between that date and May 14 Vienna will hear a complete Strauss cycle at the Staatsoper under

Strauss (including Schlagobers, on May 9), in addition to five concerts in which the larger part of Strauss' orchestral vocal and chamber music compositions will be performed by the Philharmonics and by prominent concert artists. P. B.

## SCHUBERT'S HISTORICAL ORGAN TO BE RESTORED.

Vienna, April 20.—Chancellor Dr. Seipel has assumed the protectorate of a society formed with a view to restoring the beautiful old organ on which Schubert used to play while organist in the Lichtental Church, Vienna. A big charity concert is being arranged for, to be given in this historical old church, and the proceeds of which, it is hoped, will contribute towards the amount required for the restoration. P. B.

## DR. HEINZ UNGER TO CONDUCT HANDEL FESTIVAL.

Hanover, April 15.—A Handel Festival concert, at which the Cecilia Ode and the rarely heard Dettingen Te Deum are to be performed with large chorus and orchestra, will take place next November under Dr. Heinz Unger, of Berlin. Dr. Unger's own Cecilia Choir will participate. R. P.

## A NEW RUSSIAN COLORATURA.

Helsingfors, April 10.—A sensation was caused here by the appearance of Maria Kurenko, known in Russia as the "Siberian Nightingale." She is embarking upon her first tour outside of Russia. Y. K.

## ARROS AND PEREZ CASAS HONORED.

Madrid, April 10.—The two leading Spanish conductors, D. Enrique Fernandez and D. Bartolomé Perez Casas, have been elected regular members by the Spanish Academy, respectively as successors to Pedrell and Bretón, who have both died recently. E. I.

## STRAVINSKY AND FALLA PRODUCE OWN WORKS IN MADRID.

Madrid, April 12.—At a charity concert here, Stravinsky conducted his Fire Bird and Pulcinella, the latter for small orchestra, and caused a real sensation. Manuel de Falla also aroused unusual interest with the first performance here of the puppet show, The Altar Painting of Master Pedro (with-out scenery), in which he himself took part. E. I.

## TRAVELING ORCHESTRAS.

Berlin, April 15.—The Berlin Philharmonic Orchestra will make a spring tour through Germany and Switzerland this and next month. A little later Toscanini and the Scala Orchestra will visit Zurich for some concerts, which this year will take the place of the usual opera festival. It is also rumored that the orchestra will visit Berlin and other German cities. C. S.

## FERRARI TO CONDUCT ITALIAN "STAGIONE" IN BERLIN.

Berlin, April 14.—The company of Italian singers, which will sing at the Volksoper from May 10 to 25, will be conducted by Maestro Ferrari, at one time with the Chicago Opera. Stracciari will be the leading baritone, Marletta the leading tenor. The repertory will include Rigoletto, Ballo in Maschera, Trovatore, Don Pasquale, Barbiere and Traviata. C. S.

## WEINGARTNER AND REINER TO CONDUCT OPERA IN BERLIN.

Berlin, April 15.—The Deutsches Opernhaus, which has lost Leo Blech as musical director, is inviting some distinguished conductors as guests to fill the interregnum this summer. Among them are Felix Weingartner and Fritz Reiner. C. S.

## GENEVA TO HOLD SECOND FESTIVAL.

Geneva, April 15.—The success of the Fete de la Jeunesse et de la Joie last year was such that another one will be held this June 28-29. Over 700 actors, singers and dancers, among them some 100 children, have already begun rehearsing for the forthcoming performances. The program will include three different parts. The first consists of ancient dances and traditions and of a hymn to summer; the second celebrates the lake—that glorious blue lake of Geneva,—the snow-crowned Alps, the quiet towns and the village life and ends with a hymn to the Fatherland; the third part is purely patriotic and is devoted to the national anniversaries and the natives' love for Switzerland. As last year, the whole production will be under the direction of E. Jacques-Dalcroze, composer, and originator of Rhythmic Gymnastics. H.

## NEW VIENNESE MUSICAL BOOKS

Vienna, April 8.—Giuseppe Verdi and Richard Wagner are the central figures in the new novel, entitled Verdi, which has just been published by a Vienna firm. Its author is Franz Werfel, the Prague novelist and dramatist, domiciled at Vienna, who is an authority on Verdiana. Dr. Ernst Decsey, the Vienna critic and biographer of Hugo Wolf and Bruckner, has just published a monograph on Franz Lehar. P. B.

## STIEDRY, NEW DIRECTOR OF VOLKSOPER, NOW WANTED FOR VIENNA STAATSOOPER

Vienna, April 9.—Strauss is searching for a conductor suited to occupy the vacancy left by Clemens Krauss (from next season operatic director at Frankfurt) at the Staatsoper. Some official persons are said to have been in favor of Dr. Fritz Stiedry, the new director of the Volksoper. The present candidates are Eugen Szenkar from Berlin, Robert Heger from Munich, Fritz Cortolezis from Karlsruhe, and Ferdinand Wagner, a young conductor from Nuremberg. P. B.

## VIENNA SINGAKADEMIE TO TOUR FRANCE

Vienna, April 10.—Dr. Hugo Botstiber, general secretary of the Konzerthaus Society and of its affiliated orchestral and choral organizations, the Konzertverein and Singakademie, has made arrangements with the French Ministry of Fine Arts, whereby the latter society will journey to Paris in its entirety to present The Creation and Beethoven's Missa Solemnis there under Paul von Klenau, its permanent conductor, in connection with the Olympic games. The trip will be interrupted at Zurich for one appearance there. P. B.

## A NEW KIND OF ORGAN

Munich, April 10.—A new musical instrument called Oskal'd was presented and for the first time publicly played here last night. It has the appearance of a large harmonium and is about double the size of an upright piano. In tonal quality and volume it stands half-way between a large organ and a harmonium, having not so many mixed, but more individual colors than the former and considerably more volume and actual vibration than the latter. It also

is more suitable for abrupt and strongly marked accents than either of these instruments. The technic of playing is the usual key board technic of piano and organ. Although not yet quite perfected in every detail—the bass voices still dominate too strongly—it is on the whole of beautiful sound and presents many new possibilities for coloristic effect. The inventors are Dr. Oskar Walcker and Dr. Hans Luedtke, after whom jointly the new instrument is named. A. N.

## CURTIS INSTITUTE TO OPEN ON OCTOBER 1

Russia, France, Germany, Italy and Holland, as Well as the United States, Represented on the Faculty

It has been definitely announced that the new Curtis Institute of Music in Philadelphia will open on October 1 next. The beautiful home of Mr. and Mrs. George W. Childs Drexel, at Eighteenth and Locust streets, has been purchased, and, after the necessary alterations, to be made this summer, will become the headquarters of the institute. In an adjacent building, but connected with it, will be the preparatory department.

The institute is divided into two departments, the preparatory and the conservatory. The former will accept beginners and less advanced students, while the latter will accept those students who are sufficiently advanced to meet its requirements. John Grolle has been made director of the institute.

The institute will be supported by the Curtis Foundation, which has been created by Mary Louise Curtis Bok (Mrs. Edward Bok). In an interview Mrs. Bok said:

"It is my aim that earnest students may acquire here a thorough musical education. Not only shall they learn to sing or to play a musical instrument, but they shall learn the history of music, the laws of its making, languages, beginning with their own, ear training, appreciation of music, esthetics, learn to think and to express their thoughts and do all this and more against a background of quiet culture and with the stimulus of personal contact with artist teachers who represent the highest personal qualities in their own manhood and womanhood, as they represent the highest and finest there is today in their art."

"Attention will be given to quality of work and student rather than quantity and quick, showy results—quality and not quantity—and thoroughness always; these are our standards."

When Mrs. Bok was asked to give the names of the faculty she said that it is not possible to give a complete list now as negotiations are still pending with several artist teachers.

"But it can be stated," she explained, "that Russia, France, Germany, Italy and Holland are represented; so are New York and Baltimore. So, too, is our own city, as Philadelphia is giving some of its best teachers and leaders to this work."

Mrs. Bok denied the rumor that the Curtis Institute of Music is in any way connected with the Settlement Music School, the building for which she erected as a memorial to her mother. The new institute is named in compliment to her father, Cyrus H. K. Curtis, who, as is well known, is an ardent lover of music and has recently presented to the city a large organ to be installed in Victory Hall.

## Mabel Ritch Has Busy Season

Mabel Ritch, contralto, has been engaged again for the summer at Elberon, N. J., following a busy season in concert and oratorio. During the past season she has had four appearances with the New York Symphony at Carnegie Hall, twice when Beethoven's ninth symphony was presented, and twice with the New York Oratorio Society.

Miss Ritch has several more engagements to fill before her summer season. She opens her fall season at the Charlotte, N. C., festival.

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**Landowska, Pianist and Harpsichordist**

The following quotations are from a long article on Wanda Landowska by Pitts Sanborn in the April 9 issue of The Nation:

Now there comes to us a supple and undulating lady out of Poland, by way of Berlin and Paris, and lo! In a trice all our preconceived notions and prejudices vanish in thin air! The sorcery of her mind and spirit, the prestidigitation of her fluttering, skimming hands—but hands of steely strength and temper—in their infallible response, and what is the magical result? The quaint and pretty fossil for antiquarian collections lives again.

This is not the place to dwell on the enormous erudition of Mme. Landowska, on her unique and evincing study of music of the seventeenth and eighteenth centuries, or even on the taste, the wit,



From a sketch by Arthur Shattuck

**WANDA LANDOWSKA**

the sharpness of perception, the buoyant and finely ironic spirit, the deep reverent enthusiasm that melt and mingle and combine to make of the *femme savante* a fascinating and irresistible artist. She wears her mighty learning like a gay and gallant plume. There is something almost jaunty in the ease and blitheness of her profound, triumphant art. "La gaïeté C'est la force" would be absolutely true to her were it not for the touch of Polish morbidity, a caressing softness that bears no taint of morbidity as we Anglo-Saxons know it. So it happens that she herself is the most eloquent possible advocate of her adored, her royal harpsichord.

Listen to a Landowska program. Suppose that you know The Harmonious Blacksmith of Handel, the Italian Concerto of Bach, Daquin's Le Coucou, Rameau's La Poule, and that most delightfully named of all, Les Fastes de la grande et ancienne Menestrandise by Francois Couperin le Grand, only as they ordinarily sound beneath the smiting hammers of a piano, then listen to them plucked from the quilled strings of the harpsichord by the expert fingers of Wanda Landowska. You will hear for yourself "the humming, the warbling, the fluting, the flashing, the sweep of arpeggios dripping gold, the resounding jubilation" which are the lordly boasts of the puissant scholar of the rediscovered harpsichord.

From all this insistence on the special and revealing value of the harpsichord one would be wrong to infer that Mme. Landowska is not also a pianist. She is, and one of the finest of pianists. To hear her play a Mozart concerto for the piano is to hear a veritable evocation of the marvelous boy Salzburg. The perfect continence of her playing, her extraordinary musicianship and finesse, the justness of her accents, her chiseled phrasing, the variety and delicacy of her shading, the soft and iridescent coloring of her tone unite in a magic that really transports the listener to a higher and purer region of sound.

Here, summoned by Wanda Landowska, is the essential and un-sullied bel canto of Mozart, which in its bright chastity, in its airy evasion of clumsy mortal grasp, is something distinctly other than the bel canto of the nineteenth century, charged with the malady du siècle of the early romantics, for which neither time nor wars nor a wilful refuge-seeking in the treacherous port of irony could quite contrive to cure. The sensuousness in her playing of the cantilena by Mozart is a sensuousness of angels. It was Oscar Bie who said of her: "She plays Mozart as if Beethoven had never lived."

**Norfleet Trio Engagements**

The Norfleet Trio filled engagements recently in Clarksburg and Wheeling, W. Va., Lewistown, Pa., and Providence, R. I., playing to large and enthusiastic audiences. In Providence the trio played the concert which was awarded to the Junior Chopin Club as a prize for the best junior essay on chamber music. Helen Lowell Vining, president of the club, wrote the winning essay. The concert was given in the beautiful music room of Mrs. Edgar J. Lowmes' home and was followed by a reception for the Norfleet Trio and Junior Club members.

Corra Atchison, president of the West Virginia Federation of Music Clubs, announces that West Virginia will hold a state chamber music contest next season for the Norfleet Trio cup.

**Katharine Goodson's Busy Season**

Katharine Goodson, since her return to England from America on January 1, completed on March 28 a very successful tour of thirty concerts in the English provinces. After a short holiday in Paris, she has returned to London, where her first recital in the spring season will take place on June 14. She will present a novel program, playing the three great fantasies by Schubert, Schumann and Chopin. In the fall, she will appear at the first concert of the season of the London Royal Philharmonic Society on November 20 at Queen's Hall, playing the Brahms D minor concerto under Furtwangler, the successor to Arthur Nikisch at the Gewandhaus Concerts, Leipzig, and the Berlin Philharmonic Concerts.

**New Terry Songs Are Out**

Three new songs by Robert Huntington Terry have been issued by the Arthur P. Schmidt Company: A Song for the Seasons, which Idelle Patterson is using with success; Lazin' Along, an attractive dialect song written for Cecil Arden; her singing of which is winning favor, and another short song of springlike character dedicated to Sue Harvard, entitled Early News. Mr. Terry has recently placed with Schirmer two songs to be published in the near future; also several others to be issued by Schmidt Company.

The song which Maria Jeritzka sang with such great success this last season and which she erroneously called

Springtime and Youth in an article which appeared in the New York Tribune, so Mr. Terry states, should have been called The Answer, which is its correct title. Springtime and Youth, Springtime Is Here, How Do I Know, are all synonymous titles.

**Mason & Hamlin Prize at New England Conservatory**

George Auger Gibson, of Portland, Maine, was the winner of the fifteenth annual competition for the Mason & Hamlin piano at the New England Conservatory of Music, April 30, in Jordan Hall. Mr. Gibson has studied at the Conservatory for three years as a pupil of Richard Stevens. There were nine contestants for the prize, Margaret Catherine Mason, of Clarinda, Iowa, receiving honorable mention. The judges were Pierre Monteux, Guy Maier and Lee Pattison.

Winners of the prize in past years were: (1910) Julius Chaloff, now a member of the faculty of the Conservatory; (1911) Grace Nicholson, (1912) Charles L. Shepperd, now conductor of the Salt Lake Symphony; (1913) Sara Helen Littlejohn, (1914) Herbert Ringwell, now on the Conservatory faculty; (1915) Howard Goding, also on the Conservatory faculty; (1916) Frances Levis of Dorchester, (1917) Martha Baird of Los Angeles, (1918) Sue Kyle Southwick of Alvin, Texas, now teaching in Raleigh, N. C.; (1919) Naomi Bevard, of Smith College; (1920) J. M. Sanroma, a Porto Rican; (1921) Walter Hansen, of Texas, now teaching at the Conservatory; (1922) Alice M. Rathbun, (1923) Florence M. Levy, of Dorchester.

**Walter Mills in Virginia and New York**

Walter Mills, baritone, gave a recital, April 17, at Jefferson Gymnasium, College of William and Mary, Williamsburg, Va., in which he sang groups of solos by Italian, French and American composers. Associated with him was Mrs. E. Lee Trinkle, violinist, wife of the Governor of Virginia, and he had also as singing partner Annie Schmelz, soprano. The accompanist was Milne Charnley, whose song, Rest, was one of Mr. Mills' numbers.

With Mr. Charnley at the piano, Mr. Mills gave a song recital April 23 at Horace Mann Auditorium, Columbia University, dividing it into groups of Italian, German, French and American composers' songs. Both of these affairs brought the excellent baritone critical and popular acclaim.

**Church of Our Lady of Esperanza Benefit**

A concert and organ recital for the benefit of the Church of Our Lady of Esperanza, under the direction of the organist, Warren Foley, was held in the auditorium of City College on Wednesday evening, May 7. Those who were scheduled to appear were Grace Bradley, contralto; Clementine De Vere Sapiro, soprano; Marguerite C. Sullivan, soprano; Frank Barberio, tenor; Louis Chartier, baritone; Melchior Mauro-Cottone, organist of the Capitol Theater; Eric Zarder, pianist, and Mr. Foley, organist; also Manuel Salazar, tenor of the Metropolitan Opera.

**Rudolph Reuter Active in Charity**

The recent opening of a new food kitchen by Chicagoans in Berlin, to feed the now impoverished middle classes, was materially and artistically assisted by a concert given recently in the high school at Steglitz, a suburb of Berlin. Rudolph Reuter was soloist, and had Alfred Huttman, the popular tenor, on the program with him. During the two seasons of Reuter's successful concertizing on the continent he has never missed an opportunity to donate time, money and services to worthy sufferers and organized charity.

**Berta Crawford to Sing in Poland**

Berta Crawford, Canadian prima donna, who returned from Europe last October to fulfill operatic and concert engagements in this country and Canada, sailed recently to appear in opera in Poland during May and June. She will return to America in October, to appear in operas and concerts in the United States and Canada during next season. She has many operatic successes to her credit in Italy, France, Poland and Russia.

**Concert Managers Resorting to Plebiscites**

Within the past three months, two concert managers in widely separated points have decided to engage artists for their series by resorting to plebiscites. Ballots containing names of available artists are printed, and the audiences asked to vote for their selections for the coming season. The managers who have adopted this plan are Mrs. George Richards of Duluth, Minn., and Dana Merriman of Amsterdam, N. Y.

**LINDSBORG'S FESTIVAL**

(Continued from page 17)

absence of Birger Sandzen, head of the art department, who is spending the year in Europe.

**ACCOMPANISTS.**

Oscar Thorsen, Arvid Wallin, Hagbard Brase, and Arthur Byler of the School of Fine Arts appeared as accompanists for the soloists during the week and did their part efficiently.

**SUNDELIUS RECITAL.**

Mme. Sundelius gave an interesting recital on the afternoon of Easter Sunday. She began the program with arias from Benati and Handel, followed by a German group of which Gretchen am Spinnrad, and Auf dem Wasser zu Singen, by Schubert, were artistically interpreted. The Scandinavian songs were given with color and versatility of expression and were probably the finest work of the afternoon. The English group which closed the program proved very popular with the audience. Mme. Sundelius' charming personality added much to her artistry. She was given a hearty reception and graciously responded with several encores. Stewart Wille played excellent accompaniments.

**127TH MESSIAH CONCERT.**

Sunday night the Oratorio Society gave the 127th performance of Handel's The Messiah before a packed house. The chorus and orchestra were in best mood and gave a thrilling rendition. The soloists, too, felt the spirit and put forth their best efforts. Mr. Brase directed with inspiration. A quiet hush was over the audience as they listened once more to this immortal sermon in tone. As the mighty Amen came to a close everyone felt the spiritual force of the occasion; that the forty-third annual festival was a fulfillment of hopes and ideals long cherished and a prophecy of greater things to come. Pres. Pihlblad and Jens Stensaas, managers of the festival, are to be congratulated upon the splendid success achieved. O. L.

**Canton to Hear The Land of Chance**

Fay Foster, composer of The Land of Chance, has received a letter from Mrs. Oscar Hilbert, president of the MacDowell Club of Canton, Ohio, that the club has in rehearsal The Land of Chance for an early production. Mrs. Hilbert expresses herself most enthusiastically about the operetta, pronouncing it "charming," "delightful," etc., and says that the club is greatly enjoying the rehearsals.

**Scharwenka Coming Soon**

Prof. Xavier Scharwenka, who is to conduct his own concerto at the concert and commencement exercises of the Chicago Musical College at the Auditorium Theater on June 16, is sailing from Hamburg, May 31, on the steamship Saxonia, accompanied by Mrs. Scharwenka and their daughter, Lucie. Prof. Scharwenka will remain to conduct a master class this summer at the Chicago Musical College.

**Imandt at Studio Guild Concert**

Robert Imandt, violinist, was the leading soloist appearing at the Studio Guild Concert on April 28, in studio 133, Carnegie Hall. The other artist was Grace White, dramatic soprano.

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## REVIEWS AND NEW MUSIC

[The following is a list of books and new music received during the week ending May 8. Detailed reviews of those selections which this department deems sufficiently interesting and important musically will appear in a later issue.]

(Harold Flammer, New York)

O SOLE MIO, an Old Italian song, transcribed for the organ by Edwin H. Lemare.

(Breitkopf & Hartel, Leipzig)

SONATA IN G MINOR (opus 1), for violin and piano, by Hans L. Heniot.

(J. Fischer & Bro., New York)

SUITE OF FOUR PIECES FOR GRAND ORGAN, by Amedee Tremblay.

(G. Schirmer, Inc., New York)

FOURTH SONATA, for piano, by Leo Ornstein.  
TO EOSTRA, by Pearl G. Curran. Spring song, published for high and low voice.

THE SHOWER, by Camille W. Zeckwer. Poem by Amy Lowell.

REFLECTIONS, by Camille W. Zeckwer. Poem by Amy Lowell.

THE HOUSE BY THE SIDE OF THE ROAD, song, by Kenneth S. Clark. Words by Sam Walter Foss.

GOD KEEP YOU, DEAR, twilight song, by Cecil Osik Ellis.

GARDEN GOSSIPS, song by Ralph Cox. Words by Myrene M. Garrison.

STRANGE, song, by Hans Morgenstern. Poem by Karl Pokorny. English version by Dr. Th. Baker.

AS IN A DREAM, song, by Hans Morgenstern. Poem by Karl Pokorny. English version by Dr. Th. Baker.

TWO ROYAL CHILDREN, song, by Hans Morgenstern. Poem by Karl Pokorny. English version by Dr. Th. Baker.

I DO NOT ASK, O LORD, sacred duet for soprano and tenor, by Edward Shippen Barnes. Words by Adelaide A. Procter.

BY THE STREAM, for piano, by Ernest Toy.

FLOWER SONGS, for adult beginners on the piano-forte, by Mathilde Bilbro. Shamrock, Fleur de Lys, Japanese Cherry, Heather of England, and Italian Tulips—all published separately.

THE LOTUS FLOWER, for piano, by Frances Terry.  
LITTLE SKETCHES OF FUN, for piano, by Kathleen Lockhart Manning.

TUNEFUL TASKS, for piano students of the second grade, by Frances Terry.

TWENTY-FIVE STUDIES for the left hand alone on the piano, by Pierre Augieras.

SONG WITHOUT WORDS, for violin and piano, by Carlo Saetta.

AT EVENING, a song for violin and piano, by Sandor Harmati.

## Miscellaneous Music

(G. Schirmer, New York)

## Diversions (Five Pieces for Piano)

By John Alden Carpenter

These pieces have no separate titles and are apparently not intended to be programmatic in any sense of the word. They are of various design, color and mood, and differ in some indefinite way from the Carpenter pieces with which we are familiar. They show distinctly less influence of the modern French idiom, and less of the aim to represent, musically, some particular mood or picture, Indian, Negro, American or other. And, having no text, they have left the composer's fancy free to rove—apparently. We say apparently, because one never knows, in the absence of definite declaration, what may have been in the composer's

mind, or by what event, influence or impulse he may have been animated or inspired.

But, for the sake of argument, supposing this music to be "absolute," what have we in the way of a step forward in our American idiom? The style of these Diversions is diatonic, melodic in an ironical manner, filled with dissonances—but not very bad ones—and a sort of grotesque humor which is one of the things most naturally associated with modernism. It is as if one were to say: "Let us imitate beauty. Let us acknowledge that there was once such a thing, admired by our foolish forefathers—but never dip into its sensuous charms!"

No. I is a sort of waltz; No. II is a sort of fox-trot; No. III is again a sort of waltz; No. IV is a Moderato, 3-4, suggestive of some sort of a fiery dance, unidentified; and No. V is an Adagio, rather rhapsodic, but also decidedly rhythmic. They are all decidedly rhythmic; all, also decidedly rhapsodic, though brief. And the one thing that one can put the finger on by way of idiom, American or otherwise, is a certain refinement of rugged angularity which gives to these works both individuality and charm. But one cannot escape from the sense of the ironic, not especially good humored, through which only occasionally a bit of beauty shows itself.

They are, on the whole, faithful pictures of our day, a day in which a shrug of the shoulder says all that we have to say about conditions in general and the spiritual in particular. Let the meaning of this not be exaggerated, however. The bell-like effect of the first piece seems suggestive of some memories sentimental enough, and the harmony of all of the music is rich in spots and effective always.

Needless to say, these pieces are beautifully written. Carpenter is a masterly technician, and though he does not idealize the sample delight in beauty that means most in music to this reviewer, it is impossible that his music should not give pleasure. It is the definite expression of a definite personality.

(Oliver Ditson Co., Boston)

## In Thee We Trust

Sacred Song, with Violin, by Jules Massenet

Needless to say, this is splendidly written for the voice. Massenet always knew what he was doing when he wrote vocal lines, and makes them effective and interesting. The tune is good and the accompaniment very flowing, consisting of sweeping arpeggios throughout. Moderate difficulty.

(Fritz Schubert, Jr., Leipzig; Carl Fischer, New York)

## Call to Charon. (Verzweiflung)

Poem by Carl Hepp (1841-1912); Music by Adolph M. Foerster; Orchestra Score and Piano Arrangement;

English Translation by George Seibel

This, as its title suggests, is a highly tragic composition. It is a long aria in operatic style—fifteen pages in the piano arrangement—written for dramatic soprano or tenor, and furnished with a vivid, colorful accompaniment. It is in no sense of the word modern. Mr. Foerster is no seeker after discordant modernisms, nor is he an experimentalist. He knows thoroughly his craft, has ideas, and sets them down with skill in a way calculated to produce the greatest effect. He is fortunate in having got hold of a fine poem, and he has done it more than justice in the musical setting.

(The Heidelberg Press, Philadelphia)

## When I Embark (Song)

By G. Harold Lowden

This is setting No. 432 of the late Lord Tennyson's Crossing the Bar. The music is appropriate; that is, it is highly characteristic of the style beloved in the age in which Lord Tennyson flourished.

(J. Fischer & Bro., New York)

## Four Compositions for Violin

By Victor Kuzdo

Passing the Chapel, Pastorale, The Source Eternal, Mazurka Fantastique—these are attractive pieces of considerable difficulty which will demand a good deal of skill on the part of both violinist and pianist. They are extremely

effectively written for the violin, contrived so as to give the greatest result and to offer great opportunity to the player for the display of technical facility, sonority and verve. The Mazurka is dedicated to Maximilian Pilzer and The Source Eternal to Cecilia Hansen.

(Carl Fischer, New York)

## Solitude (Song)

By Nino Marcelli

Who is Nino Marcelli? The name is not in the Who's Who, nor is it in any file to which we have access. However, if we ask who he is (or is he a she?) we can answer that he is a composer and a real one. He has done a little song that is, at the same time, a little masterpiece. The design of it is a sort of extended recitative, and it is extraordinarily impressive. It cannot be said that the English translation of the Italian words is particularly good, but it would serve to use on programs to give the general meaning of the whole. The Italian is by Lorenzo Stecchetti and is of decidedly modernistic character, or so it seems from the translation. The music is colorful, full of melodic beauty, impressive, grateful to the voice, and offers the greatest opportunity for fine singing, forceful articulation and diction. It is a splendid song.

(Oliver Ditson Co., Boston)

## The Rose's Secret (Song)

By Werner Josten

Tuneful, lyric number, with an attractive melody well suited to the words.

(Chappell-Harms, Inc., New York)

## My Thoughts of You (Song)

By Tilden Davis

An English ballad of the distinctly better class. Bright, attractive, quick moving melody, with a climax at the end with which any singer is sure to score a hit.

(Harold Flammer, New York)

## Love Has a Way (Song)

By Victor Schertzinger

A good comic opera tune, which ought to be thoroughly effective for the purpose for which it is used, viz., as the theme melody in the music for Mary Pickford's Dorothy Vernon of Haddon Hall.

(Carl Fischer, New York)

## Hebrew Rhapsody (For Violin and Piano)

By Lazare Saminsky

Saminsky's name has become rapidly known since his arrival in this country from Russia several years ago. Some of his works have been given by orchestras and by solo artists, as well as by societies devoted to modernism—although Saminsky is never ultra-modern. He leans towards the expression of his own national idiom, and his Hebrew songs and other works of like nature are among the most sincere of their kind. This new rhapsody is no exception to the rule. It is a forceful, dramatic, one might almost say tragic, work, very well conceived for the violin so as to be effective in performance, and it should appeal to artists in search of new material. It is dedicated to Helen Teschner Tas.

(Boosey & Co., New York)

## Drumadon (Song)

By Wilfrid Sanderson

Wilfrid Sanderson's name on a song or a ballad means that it is written in a musicianly manner and is, at the same time, melodious and grateful for the singer. Drumadon is a quiet song—not a ballad—with a refrain that really touches the heart. Reinald Werrenrath has been singing it all this winter.

## My Jewels (Song)

By Wilfrid Sanderson

Serious, earnest, song of sentiment, without being sentimental. "Only thy memory, dearest and best, will light

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my path when I pass to my rest." Mr. Sanderson has set it to music that is flowing.

(Elkin & Co., Ltd., London)

### Valse Caprice

By Cyril Scott, for Violin and Piano; Transcribed by A. Walter Kramer

Walter Kramer has, as was to be expected from a musician of his ability, made a thoroughly workmanlike and effective transcription for violin and piano of Cyril Scott's well known Valse Caprice. Excellent light program number for any violinist.

### Neu Wien (Johann Strauss Valse for Piano)

Arranged by Dora Bright

Well made waltz transcription of about the fifth or sixth grade difficulty. Good concert piece for any young pianist who wants to play something showy and yet who is not quite equal to the difficulties of Tausig or Godowsky.

(G. Schirmer, New York)

### Reve du Matin (Violin and Piano)

By Rudolf Friml

Friml is a popular composer with a distinguished manner. Much of what he writes is beautiful, and this piece certainly is. Best, and most curious, of all it is American. The American influence—although Friml is not a born American—is quite obvious, and very delightfully interpreted. This is good music of a very light and dainty order. Its popularity is certain—though whether the jazz people can turn it into a fox-trot remains to be proved.

(Arthur P. Schmidt, Boston)

### Suite for Piano, op. 289

By Carl Heins

Four parts: Processional, Scherzo fantastique, Memories, Romance, Dance-Intermezzo. They are children's pieces in traditional mode, well written, conventional, excellent for teaching. The names—especially the Fantastique—are somewhat misleading, and as teachers generally prefer music that is not "fantastique," it may be just as well to point out that this music has no such characteristic. It is plain, wholesome music.

M. J.

### Barbara Maurel to Go Under Charlton Management

Barbara Maurel, the American mezzo-soprano of Alsatian birth, for the season of 1924-1925, her fifth in the United States, will be under the management of Loudon Charlton. Her agreement with her present managers will expire at the beginning of this June. Miss Maurel plans a particularly active campaign in her fifth year of concert work in this country, and as in the past here and in England, will divide her time between operatic and concert engagements.

The success of this admirable young singer has depended upon more than the felicitous display of a vocal talent. She has, combined with a lovely technical reading of her songs, the indispensable factor of personality.

It is Miss Maurel's versatility of musical talent and of intellect that enables her to add to her recitals the flavor of expressiveness, of understanding and control, usually associated only with artists with much longer careers behind them. Early in her musical life she was an accomplished pianist, and aimed at a concert career with that instrument. The greater intimacy and expressiveness of vocal expression finally won her over to the study of singing, and she proved to be even more talented in that department of music.

Miss Maurel's first major triumphs were achieved in London, where her debut with the Covent Garden Opera Company was a success rarely duplicated by young American artists either at home or abroad. She returned to the United States to win similar successes in New York, Boston, and other American cities. In Boston her engagement with the Boston Opera Company gave her the opportunity to show American audiences why London critics said of her, "If America has any more like her, they ought to be sent over."

Although Miss Maurel is making this change to the Charlton concert management, her agreement with the Columbia Graphophone Company, for whom she has recorded nearly two score numbers, remains unaltered.

### Schmitz Plays in Warsaw

E. Robert Schmitz, pianist, after playing in Vienna, April 28, appeared at the "Club Artistique" in Warsaw on May 2, giving a request program of modern music. Following this he was scheduled to play in Prague and return to Paris for three appearances, among them as soloist with the Albert Wolff Symphony, playing Loeffler's Pagan Poem.

On his recital programs there are several new American works, the manuscript copies being given him by the composers for his presentation in Europe. It was on the steamer, the morning Schmitz was sailing, that Henry Eichem was seen going over one of his manuscripts with him, and Schmitz had others in his bag too.

He will remain abroad until the end of June, returning in time for his master class, which begins July 15 in Madison, Wis.

### Frederick Southwick Studio Notes

Frederick Southwick pupils had an unusually busy season during Lent, singing as solo guest artists in a number of productions of The Crucifixion, Stabat Mater and many lesser known cantatas and oratorios. Hugo Rheims, tenor, and Aimé Olsen, contralto, have received engagements for this form of entertainment until the end of May. Ethel

B. Moseley, mezzo-soprano, an artist-pupil of Mr. Southwick, who returns to Minneapolis, Minn., early in June, will stop en route for several song recitals. Mrs. Moseley's first recital will be at Plattsburg, Wis., on June 8. During Mr. Southwick's summer season as guest teacher at the MacPhail School in Minneapolis, Mrs. Moseley will serve as one of his assistant teachers.

Aimée Olsen, contralto, another artist-pupil of Mr. Southwick, has been engaged as contralto soloist at the May Festival of the University of Maryland. Miss Olsen's program includes the solos in the Rose Maiden, Rossini's Stabat Mater, and O Don Fatale from Verdi's Don Carlos, at the orchestral concert. H. Roy Palmer, who has been the guest of Mr. Southwick at the Hotel Gotham, left the metropolis after Easter for Minneapolis, where he will again conduct his regular summer classes in piano and harmony at the MacPhail School of Music.

### Cleveland Institute Enjoys Two Events

Enthusiasm ran high last week at the Cleveland Institute of Music because of two outstanding events. The first one to stir the regular routine of the school from its course was the visit of Otto H. Kahn, chairman of the Board of the Metropolitan Opera Company, who was in Cleveland for the week of opera. Mr. Kahn was one of the first contributing members of the Institute, who made it possible for this unusual school to open its doors. He visited the school first to see Ernest Bloch, its composer-director, whose compositions have been so widely acclaimed during the past season. He found, however, that it is impossible to visit Ernest Bloch without getting a thorough introduction to the Institute. Mr. Kahn was personally conducted by Mr. Bloch from the reception hall to the assembly room on the third floor, and it is hard to say which was the more enthusiastic, the visitor or the director.

The second event which thrilled the students was the junior music contest held in Toledo, Ohio, at the State music convention. Two students of the Institute won first prizes in piano and violin. Both were boys who hold scholarships through the Juilliard Foundation. Jacob Kaz won the violin contest and Lionel Nowak the piano. Lionel is the youngest pianist ever to have played with the Cleveland Symphony Orchestra. He played at an afternoon children's concert recently. Both boys received an award of twenty-five dollars.

### Valeri Pupil Successful in Spain

Mme. Delia Valeri, the well known New York voice teacher, was glad to hear recently of the success of her artist-pupil, Eleonore Cohrone, who has just been singing in Lisbon, the Portuguese capital, and at Oporto, Spain, as prima donna in an Italian company that visited these cities under the direction of one of the best known Italian conductors, Tullio Serafin, who is coming to the Metropolitan next winter. Although operatic audiences in both these cities are proverbially hard to please, Miss Cohrone won instant and notable success in every role in which she appeared, including the leading female parts in Tosca, Rosenkavalier, Walküre, Cavalleria Rusticana, and Aida.

Miss Cohrone, who studied for a long time at Mme. Valeri's New York studio, was taken to Italy two years ago by Mr. and Mrs. Valeri and introduced there. Notices of her success in Italy have already appeared in this paper and to them she has now added this newest triumph.

### Oscar Seagle Back from Europe

Oscar Seagle, who has been abroad all winter as co-director of the De Reszke-Seagle School, at Nice, France,

returned from there last week, accompanied by his family and a large number of pupils who have been studying with him all winter. He went at once to his home at Schroon Lake, N. Y., where the summer session of the American branch of the school will begin on June 2. In the meanwhile Mr. Seagle will take a few weeks of well earned rest. Enrollment for the summer session is already very large. Many former pupils are returning and twenty new ones are already registered. The Seagle Colony at Schroon Lake, with its arrangements for taking care of the pupils, is a unique institution.

### Letters of Praise for Flonzaley

The applications for subscriptions to the Flonzaley Quartet's series of three concerts in New York City continue to pour into the offices of Loudon Charlton with such rapidity that it seems likely that a waiting list will have to be established before the fall. Practically all the letters requesting renewals include some informal appreciation of the quality of the quartet in addition to their purely business content.

Two characteristic letters were among the batch received this week. A commuter subscriber from Paterson, N. J., more than an hour by train from Aeolian Hall, writes: "By all means reserve my subscription for the Flonzaley Quartet for next year. I wouldn't give up my seats for the world." Another, renewing a long-standing subscription for nine seats says: "Just returned from Europe, and want to be sure to get the same seats we had last winter, although I was sick and in Europe all the time. Too bad the Flonzaley do not have five concerts!"

### Rhys Morgan with Bethlehem Steel Chorus

One of the first engagements to be sung in the East by Rhys Morgan, the Welsh tenor, was with the Bethlehem Steel Chorus on May 5. This was a fitting engagement, as the remarkable young singer, who is to make an extended concert tour next season, was discovered in the mines of his own Wales, and has since then served an apprenticeship in nearly every form of industrial competition. His New York appearance will be made this month at Aeolian Hall, which will be followed by three additional New York appearances early in the fall and in mid-season.

### Patton Shows Command of Resources

"In all his undertakings Mr. Patton showed command of his resources, intelligence and authority in singing and in publishing the sentiments and moods of his lyrics. He is an artist, no question about that. He creates eloquent effects in interpretation." The foregoing appeared in the Newark, N. J., Evening News after Fred Patton's recent appearance in concert in Montclair, N. J.

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**ACROSS THE COUNTRY**

**Atlantic City, N. J., May 4.**—Sara Newell, pianist, and Camblos Newell, baritone, gave one of their artistic recitals on April 29. Miss Newell rendered works of Chopin, Paderewski and Rachmaninoff with intelligence, musicianship and artistic finish. Mr. Newell sang his numbers with an ability which showed command of technic and a voice of superior quality.

On April 17, Mme. Ingo-Hoegsbro Christensen and Mrs. Boyton F. Filer gave a musical soiree at the home of Mrs. E. G. Kemble, in honor of Katherine Ruth Heymen, American futurist pianist of New York. Miss Heymen offered a talk on the Basis of Music from the Major Scale, illustrating at the piano. She played Debussy's Dance of Adelphe and The Hunting Song with artistry.

On April 15, the Atlantic City Ladies' Chorus of some sixty voices, by request, broadcasted from the station at the Seaside Hotel. The guests of the hotel and their friends were invited to attend. A delightful program was rendered.

On April 11, music lovers here for the first time were given the opportunity to hear a concert of chamber music which the Boyle-Gittleson Penha Chamber Music Trio presented through the auspices of the Junior Crescendo Club. Vernon Room of Haddon Hall was filled to hear the celebrated trio render their program.

At the Breakers Hotel on April 23 a concert for the benefit of the Deborah Jewish Consumption Relief Society Sanatorium was held. The artists who appeared on the program were: Adele Bliss, singer of folk songs, and Rubin Goldberg, humorist. Mme. Bliss is the possessor of a lovely voice. In her French lyrics she charmed her audience.

E. D. J.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Cincinnati, Ohio** (See letter on another page.)

**Cleveland, Ohio** (See letter on another page.)

**Dalton, Mass., May 1.**—A service on the occasion of the dedication of the Winthrop Murray Crane Memorial organ, given in memory of the late Senator W. Murray Crane, by his son, Winthrop M. Crane, Jr., was held on Easter Sunday at the First Congregational Church. Chandler Goldthwaite, of New York, who played at the service and also at the vesper recital, brought out the beautiful tones and showed the possibilities of the new instrument. The organ, built by the Skinner Company, is one of the finest in New England.

**Danbury, Conn., April 28.**—The Choral Art Club, a new woman's organization, gave its first concert at St. James' Auditorium on April 24 before a large and appreciative audience, with Mrs. George Livingston Taylor and Thomas William Wall as soloists. Mrs. Taylor also led the Choral Art Club and the results achieved by this group of women's voices more than fulfilled the expectations of the audience. The Irish Air from County Derry, arranged by Grainger and sung in five parts, was artistically done and called forth prolonged applause. The program included works of Shelley, Strickland, Dell' Acqua, Curran, Schumann, Horsman and Leoni. Thomas Wall, winner of the 1923 prize in the young artists' contest and the Lockwood scholarship at Yale, was warmly greeted and gave much pleasure. His well placed, resonant baritone was heard to good effect in Vision Fugitive, from Herodiade. This was followed by compositions of Clark, Dix, Damrosch, O'Hara and Speaks. He was obliged to give two encores. Mrs. Taylor was enthusiastically received, her rich contralto voice and charming interpretations rounding out the program. She sang numbers by Saint-Saens, Coleridge-Taylor and Woodman. Mrs. Taylor was recalled for two encores. Dorothy Scott, by her splendid accompaniments, contributed in no small measure to the success of the concert.

The Cecilian Society of Brewster was entertained on April 10 at Tarryville, the home of Mrs. C. D. Parks, by the Afternoon Musical Society of Danbury. The visitors gave an interesting program, including several choral numbers which were led in a musicianly manner by Antoinette Daniels, of Danbury. Agnes Hyatt, teacher of piano at Drew Seminary, was the accompanist of the afternoon. Those taking part were the Cecilian Society, Mrs. Thomas Butler, Mrs. Clayton Ryder, Mrs. Tompkins, Mrs. Clifford Truair, Mrs. Jackson, Mrs. Stewart Butler, Mrs. A. F. Lobdell, Mrs. Stephen Ryder and Mrs. Teed.

E. T.

**Denver, Col., April 29.**—The Civic Symphony Orchestra, Horace E. Tureman, conductor, gave its sixth pair of concerts on the evening of April 25 and the afternoon of April 27 in the Auditorium. The soloists was J. Allen Grubb, tenor, and a violin number was rendered by Howard Reynolds.

D. I. L.

**Detroit, Mich.** (See letter on another page.)

**Des Moines, Iowa, April 25.**—An excellent performance of Mendelssohn's Elijah was given recently by the Des Moines University Community Chorus, under the direction of Raymond N. Carr, with the following soloists: Lucile Stevenson, soprano; Edna Swanson Ver Haar, contralto; Carleton Cummings, tenor, and Arthur Middleton, the eminent baritone. The University Neighborhood Orchestra was conducted by Walter L. Roosa. May Foreman Carr was the accompanist.

O. D.

**Grand Island, Neb.** (See letter on another page.)

**Greensboro, N. C.** (See letter on another page.)

**Ithaca, N. Y.** (See letter on another page.)

**Johnstown, Pa., May 2.**—On April 27, the Johnstown Opera Company and its director, Silvio Landino, added one more successful evening to their list of splendid performances with Il Trovatore. Among those who took part were Grace Sefton Mayer who sang Leonora excellently, Julia Peden Stokes as Azucena, James P. Bent, tenor, and Fred L. Sharpe, baritone. Other soloists who proved popular with the audience were Mrs. Warren Hinks, mezzo-soprano; Hilton R. Bowman, basso; Gerald DeVaux, tenor; and Chester Strayer, baritone. The event was given for the benefit of the orthopedic ward of Memorial Hospital.

N. O. S.

**Kansas City, Mo.** (See letter on another page.)

**Lima, Ohio, April 28.**—The fifth annual and best of the series of Junior Eisteddfod meetings of Northwestern

Ohio high schools was held here on April 25, afternoon and evening. Schools entered were Lima Central and South High, Lafayette, Van Wert, Bluffton, Gomer, Vaughnsville, Findlay, Delphos, Pandora and Wapakoneta. Gomer and Vaughnsville combined their entries at the last moment. Ten events—four in the afternoon and six at night—attracted an overflowing attendance to Memorial Hall. Findlay won the outstanding number—the mixed chorus—sixty-five points, fifty to sixty voices, prize \$25.00. Thomas Roberts, supervisor, conducted. Findlay also won the number competed by girls' glee clubs, baritone solo and tied with Central of Lima High in the boys' glee club number. Gomer and Vaughnsville combined won second honors with forty-four points, taking the boys' trio, tenor solo and mixed quartet numbers. South High, Lima, won the soprano solo (Cora Barnhart); Central High the alto solo (Bernice Rosenbaum) and were tied as noted for boys' glee club honors. Wapakoneta won the girls' trio number. L. Powell Evans, of Atlantic City, was the adjudicator, and added to his popularity by contributing some vocal numbers. These Junior Eisteddfod affairs are very popular. They are under the direct management of school music supervisors—Mark Evans of Lima; Thomas Roberts, Findlay; Jas. H. Jones, Van Wert; Haydn Morgan, formerly of Bellefontaine; Lehman of Bluffton College, and others. Professor Mark Evans, leader in the organization of the movement a few years ago, acted as secretary this year. The winning number (on the evening program and final) was Aiken's Excelsior. Rev. William Surdival, a pioneer in Eisteddfod management, was officer of the day.

In the presentation at Columbus Grove, O., on April 20, of the Du Bois Last Seven Words, Gwendolyn Iona Price, "youngest Ohio singer of oratorio," was the soprano; Fred Welty, Lima, tenor, and Prof. Adolph Lehmann of the voice department, Bluffton (O.) College, baritone. Mark Evans, Lima, directed. The work was given a fine portrayal by the seventy Columbus Grove singers, aided by the efficient soloists.

Remarkable ensemble effects have been obtained in the lower grades by Margaret Gregg, supervisor in Lima Central Junior High. Called upon without notice one afternoon recently, some sixty of the Horace Mann building's sixth grade pupils sang several Mozart melodies, to which words had been supplied by Miss Gregg, and other popular songs to spring.

Mrs. E. A. Siford and Millie Sonntag Urfer will attend the conferences of the various organizations—Ohio Federation of Music Clubs, Ohio Music Teachers' Association, and the Association of Presidents of State Music Teachers' Associations at Toledo, April 28-May 1.

Easter music in Lima churches partook of the cantata variety, most of the works elaborately given.

Local music club organizations as a rule have closed their seasons with events of this month. St. Olaf Choir appeared as the final evening event in the Women's Music Club course, April 5.

At the final matinee recital before an appreciative audience, two weeks later, a three act cycle of song and verse, Ellen and the Old Songs by Geddes, was presented. Principal roles were taken by Mrs. Ralph Fraser Austin and Dale Marshall.

A surprise feature presented F. B. Goudy in solos on the dulcimer and concertino. Claudia Stewart Black, president of the club, has announced that the books have been opened for active membership in season 1924-25.

Notwithstanding some drastic local comment no unpleasant features marred the success of the Geraldine Farrar appearance here on April 10. The large audience applauded liberally her every appearance. Specially pleasing was her last group—Rubinstein, Dvorak, Rachmaninoff, Tchaikowsky and Gretchaninoff. Gonviere, accompanist, also gave a group. Malkin, cellist, was heard in his own Romance, a Kreisler and a Popper number, finishing the program with the Popper solo for violoncello, Hungarian Rhapsodie.

H. E. H.

**Lindsborg, Kans.** (See letter on another page.)

**Long Beach, Cal.** (See Music on the Pacific Slope.)

**Memphis, Tenn.** (See letter on another page.)

**Montclair, N. J., April 13.**—On March 29, the Puccini Opera Company presented Rigoletto at the Montclair Theater. Millo Picco was the hunchback, and Lillian Gresham, Gilda; while Madeleine Borschneck, as Maddalena, was particularly pleasing in her duet with Giuseppe Barsotti, the Duke. The other members of the cast included Gino Montello, Luigi Dalle Molle, Alfred Valente, Nino Baldi, Lavinia Puglioli and Caroline Fernanda.

An audience of eager music lovers greeted Florence Easton, Paul Althouse and Fred Patton at the High School Auditorium on March 21 in next to the last concert in the Unity Concert Course. Their program, besides the Prison Scene from Faust, included numbers by the following composers: Thomas, Meyerbeer, Mozart, Schubert, Purcell, Brahms, Rubinstein, Rimsky-Korsakoff, Rogers, Hodgson, A. W. Kramer, Weber, and Gounod.

On March 8 the third monthly meeting of the Music Students' Club of Montclair was held at the home of its leader, Charles Roy Castner. A good attendance was shown and keen interest manifested in the study of the afternoon.

Emil Closs, Swiss hand bell ringer, took part in the evening service of the Methodist Episcopal Church, on March 23. In addition to this unique program there were several organ selections by William H. Gage, organist and director of the church.

The Criterion Male Quartet sang at the twilight musicale of the Essex County Country Club, at the club house, on the evening of March 23. A large and appreciative audience of members and friends enjoyed the artistic work of this organization.

The Musical Study Club of Upper Montclair held their March meeting at the home of Mrs. Dayton on Grove Street. French Music was the subject of a paper read by Mrs. Moore. Illustrating the various forms of composition, Rose McDonough played a group of piano selections and Mrs. Aborn and Mrs. Horner a piano duet. Vocal numbers were given by Mrs. Brooks.

At a meeting of the Alliance Francaise on March 25, at the home of Mrs. J. A. Holland of Waterbury, the members heard a lecture by Marie A. Laurent on the subject of Anatole France, and French Songs by Elizabeth Spencer Southworth.

On the evening of March 29 Elizabeth Spencer South-



with Mabelanna Corby, composer, at the piano, broadcasted from Station WEAF.

Helen E. Davis, of Bloomfield, played a banjo solo and a request Hawaiian guitar solo at the thirtieth annual concert of fretted instruments, given by William J. Kitchener at Carnegie Chamber Hall on the evening of March 29. Sidney Koppel was the accompanist.

Members of the Women's Community Chorus of Glen Ridge and vicinity were entertained at the rehearsal on March 26 by Mrs. Weightman Edwards, of Montclair, who sang a pleasing group of Southern melodies. Mrs. Edwards is a member of the chorus.

Mabelanna Corby and Marjo Lewis have returned from a concert tour as far West as California. In the party were also Katherine Tift-Jones, Adelaide Soper and Janet Bush-Hecht. The artists gave nine concerts on the way out, stopping off in a different State each night, and also several concerts in California, including two at Hotel del Coronado.

A large audience, among which were many people prominent in musical circles, was present at a recital held at the reception rooms of the Librairie des Annales on March 26, when Lotta Madden, of New York, presented her artist-pupil, Mrs. William M. Rockwell, of Upper Montclair, in an interesting and varied program of songs. Mrs. Rockwell's program was comprised largely of modern composers and her voice was adequate in range and richness. Elinor Everett was at the piano.

The Montclair High School Dramatic Club, assisted by the High School Glee Club and Orchestra, gave an interesting performance in the High School Auditorium on March 27. Over 100 students took part, doing everything themselves from stage lighting to the coaching of the plays. The orchestra, under the leadership of Mary Beverstock, opened the program with Mendelssohn's March from Athalia, and the Petite Suite de Ballet by Gluck-Mottel-Robert. The orchestra's final number was Taine's March Lorraine. The Girls' Glee, under the direction of Ruth Reynolds, sang De San Man's Coming, and combining with the Boys' Glee under Morris Butler's leadership, they sang Swing Low, Sweet Chariot, and Deep River. The Glee Club is a new activity in the high school this season, showing fine results which are being achieved by their coaches, Mr. Augustine and Miss Matson. C. R. C.

Newark, N. J. (See letter on another page.)

New Haven, Conn. (See letter on another page.)

Omaha, Neb., April 28.—Marcel Dupré, Parisian organist, appeared before an overflowing audience in the commodious First Presbyterian Church the evening of March 22. His masterly playing commanded admiration throughout the evening, interest culminating in his superb improvisation of a four movement symphony.

The Fortnightly Club, for its annual open meeting held also in the First Presbyterian Church, presented a delightful succession of solos, duets and concerted numbers. Schubert's Unfinished Symphony was given with two pianos, organ and strings, and was lovely in that unusual form. An aria from Der Freischütz was sung to an accompaniment of the same combination of instruments, and a group of violin solos given. Cadman's Japanese Romance, Sayonara, for two sopranos and piano, was beautifully performed.

Jeanne Gordon, contralto, appeared at the auditorium, April 12, as the fourth attraction in the course conducted by the Business and Professional Women's Division of the Omaha Chamber of Commerce. Explaining that she was suffering from a cold, Miss Gordon made many deviations from the printed program, revealing, however, a voice of fine texture and wide compass. Her most effective offering was a ballad by Walter Damrosch set to Kipling's poem, Queen Bess, was Harry's Daughter. Guy Bevier Williams appeared as pianist and accompanist.

The Friends of Music sponsored an orchestral concert as their final program of the season, presenting the same on April 21 in the ballroom of the Fontenelle Hotel. The fifty instrumentalists were conducted by Robert Cuscaden, who chose for performance the overture, Patrie by Bizet; a number from the Scheherazade music by Rimsky-Korsakoff; two small pieces by Poldini, and the Sigurd Jorsalfar suite by Grieg. Mabel Woodworth Jensen, violinist, functioned as soloist, contributing the Saint-Saëns concerto in B minor.

Dubois' cantata, The Seven Last Words of Christ, was given an unusual performance the Thursday before Easter in the auditorium of the Central High School, under the direction of Carol Markoff Pitts. The work was given entirely from memory by the school glee clubs, with shadings, climaxes and enunciation all regarded, the voices producing an appealing effect. The soloists were also selected from the student members.

Thelma Given, violinist, was heard last month in the auditorium of the Technical High School in a recital arranged by the Activities Association of that institution.

Eleanor Rentz presented her pupil, Helen Jacobs, in a piano recital recently. Bertha May Bradford, soprano, assisted.

Schumann's piano quintet, a movement from a Brahms' quintet and three short numbers for the string quartet were heard in a program given Sunday afternoon at the public library under the auspices of the Society of Fine Arts. The West quartet was the capable and artistic source of the string ensemble and Mrs. Karl R. Wernsdorff displayed splendid qualities as pianist. Hazel Smith Eldridge loaned her fine mezzo-contralto voice to the finished interpretation of a group of songs, and Hall Clovis disclosed a sympathetic tenor in a Handel aria and a song by La Forge. J. P. D.

Poplarville, Miss., May 2.—Anna Wallace, artist-pupil of Giuseppe Ferrata of New Orleans, gave a piano recital at Sophia Newcomb School of Music the evening of March 16 in the Newcomb Auditorium. Miss Wallace's program gave her excellent opportunities to exhibit a solid musicianship and a fine pianism. She played one group of selections, which she composed herself, at the close of which she received quite an ovation. L. N.

Portland, Ore. (See Music on the Pacific Slope.)

Providence, R. I., April 28.—Ruth Bernard, a young pianist of Boston, gave her first Providence recital in Churchill House on April 23, creating an unusually good impression. Her opening numbers were Glazounoff's sonata in B flat minor; Fragrance, by Frank Bridge; Amerbley Wild Brooks, by John Ireland, and Sylphides, by Florent Schmitt, all of which she played with skill and musical feeling. A nocturne and toccata by Debussy were given with

charm, followed by a group of five Chopin numbers, which she rendered with good tone and refinement of style. Her closing number, Liszt's eleventh Hungarian rhapsody was brilliantly executed and received such hearty applause that she added Chopin's "Revolutionary" etude as an encore. G. F. H.

Richmond, Va., May 1.—Practically all Richmond churches, liturgical and non-liturgical, observed Easter with elaborate programs of music.

The Alpha Glee Club sang several numbers during the annual presentation of the Tray-Boy Follies at the Academy of Music during the week of April 28.

Merle Alcock, contralto, of the Metropolitan Opera Company, appeared in recital at the Jefferson Hotel on the evening of April 28, under the auspices of the Musicians' Club.

The choir of St. Benedict's Catholic Church sang special music at a mass said in the chapel car of the Catholic Extension Society, at the Main Street Station, on the morning of April 21. Helen Nolte, contralto, rendered Rosewig's Ave Maria as a solo number.

Carl Sandburg, Chicago, free verse poet, appeared in recital on April 28, rendering a number of his own compositions and several American folksongs.

A number of members of the Junior Musicians' Clubs took part in the recital at the Lewis Ginter Community Building in Ginter Park on the evening of April 21.

The Sabbath Glee Club appeared in recital at the auditorium of the Woman's Club on the evening of April 25, under the auspices of Section B of the Woman's Auxiliary of St. James' Episcopal Church. The organization is composed of thirty negroes, under the leadership of Joseph Matthews.

Maderea Scovell, pianist, gave a recital at the Florence Dansey School of Piano on the evening of April 26.

The student members of the Musicians' Club gave their final recital of the present season at the auditorium of the Woman's Club on the afternoon of April 26. Those taking part were Winifred and Silence LaPrade, May Bowe Sims, Manor Norton, Eleanor Barber, Louise Davis and John Crowder.

The Richmond Musicians' Club gave its seventh morning musicale of the present season on April 30. Those taking part were Adele Smith, Mrs. Thomas Whittett, Anastasia Tayhoe, and members of the Woman's Choral Club, under the direction of James Womble.

Many musical numbers were rendered by members of the Weisberger Mutual Aid Association at the annual meeting held on April 24. Those taking part in the program were Eva Tartarsky, soprano; M. Mancino, baritone, and W. C. Kelly, tenor.

Luis Morales, violinist, gave a spring recital at the McGill Auditorium on the evening of April 25. He was assisted by

Mrs. R. S. Hudgins, contralto; St. Peter's Catholic Church choir of male voices, and the Ginter Park String Quartet. Vivienne Grandee was the accompanist.

The Louisa Music Club met at the home of Elizabeth Woolfork on the evening of April 22, with Mrs. Malcolm Perkins, of Palmyra, Va., president of the Virginia Federation of Music Clubs, as its guest. Mrs. Perkins rendered a program, including compositions by Rachmaninoff, Powell, Granger and Chopin. The Louisa Choral Club sang two numbers by Gaul, unaccompanied. W. T.

Rochester, N. Y. (See letter on another page.)

Syracuse, N. Y., May 4.—With the close of the present Music Festival season, Professor Howard Lyman will relinquish his post as conductor of the Syracuse Festival Chorus, which position he has held since 1916. Professor Lyman has asked to be relieved of the festival duties in order to have more time to devote to his regular activities at the University, being now in his thirteenth year as a member of the staff of the vocal department of the College of Fine Arts, and as director of the Syracuse University Chorus. B. U. R.

San Diego, Cal. (See Music on the Pacific Slope.)

Terre Haute, Ind., May 4.—The appearance of Paderewski in recital on the evening of April 26, after an absence of more than fifteen years, was a notable occasion for all local patrons of music. The artist was received with unrestrained enthusiasm by a large audience and the outburst of applause that greeted him proved the warmth of his welcome. The program consisted of Bach, Haydn, Mozart, Beethoven, Chopin, Brahms-Paganini and Mozart-Liszt, each number of which was so enthusiastically received that several others were added in response to the insistent applause. Paderewski's appearance was under the local direction of George Jacob, manager of the Grand Theater, who has been instrumental in bringing many of the best artists to Terre Haute.

The Flonzaley Quartet was recently presented by the Indiana State Normal School as a special number of their lecture course. The work of these fine artists aroused great enthusiasm—so much in fact, that a return engagement was at once arranged. A. E. H.

Toledo, Ohio (See letter on another page.)

Utica, N. Y., April 14.—The Fourth Annual All-Women's Eisteddfod was held at the Central Methodist Episcopal Church the evenings of April 1 and 2. The feature (Continued on page 60)

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## ADDRESS GIVEN AT ALBANY BEFORE THE N. Y. FEDERATION OF MUSIC CLUBS, APRIL 25, 1924

By Jane Cathcart, Founder-President of the Washington Heights Musical Club

The Washington Heights Musical Club was started in the fall of 1920 to fill a personal need of my own. I was at that time studying the piano, but was suffering from a lack of opportunity to make use of what ability I had acquired. In order to supply that lack, I invited a few friends to join me, and we started with a club of thirteen, including myself. Ethel Grow, contralto, who is doing many fine and unusual things in the concert field at the present time, joined us and gave us our first recital, and we held, besides, six "closed" and two "open" meetings.

The results were so beneficial to the original members, and so eagerly sought after by their friends, that the next logical step from the standpoint of utility was to open the doors to the public—student, amateur and professional.

The closed meeting is undoubtedly the heart and soul of the club and its bureau of exchange. Here all members meet on an "equal rights" footing. Programs are given and are open to all members without exception, but all outsiders—fathers, mothers, sisters, brothers, aunts, uncles or friends—are absolutely barred, and the members play together, musically speaking, without restraint. The programs of these meetings are not printed, but are typewritten on special letterheads, so that they may be rushed through at the last minute.

Ordinarily speaking, closed meeting programs are not "limited" except by request, or, in one or two instances, to request programs that have been found to exert an especially good

citals, to be given at club headquarters, one of which was by Ruth Kemper, violinist, assisted by Francis Moore, who was guest on that occasion. To accommodate the many new members coming in, a number of additional intimate recitals are being put on, so that events are booked for every Tuesday and Sunday, and all but one Saturday in May. So I think we may safely be called an active club.

In addition to these activities, we have a young chorus for women's voices under the very able direction of Ethel Grow, and a junior branch for young people under seventeen years of age, which is being run on very much the same lines as the club itself.

Financially, we are, in common with all other musical organizations, trying to work out our problems, and in a way we are possibly more "up against it," as the saying goes, than other clubs, as we take no associate members and our dues are small. We are trying to relieve the immediate situation by the sale of subscription tickets (we have reserved six dates at Aeolian Hall for next season), giving admission not only to our concerts but to our open meetings as well. Our other plan is to use initiation fees to create a fund which will in time give us an assured income and enable us to branch out into other activities. Also we are trying to formulate a system of additional fees which will neither drive any member from the club nor put any of the special advantages we have worked out for professional members beyond their reach.

We are planning to incorporate this fall, after which it is my intention to advise the club to join the New York Federation, where I feel that it belongs if it is going to be able to serve the cause of music in America as it aims to do.

Whereas we make no restrictions as to nationality, with regard to active members, we restrict our honorary memberships to persons of American birth, as we feel that in these days naturalization is necessarily brought about by expediency quite as often as by conviction.

### Tribute to Florence Trumbull

This poem was sent to Miss Trumbull, the eminent pianist, after one of her recitals:

First there came a distant mumble  
 Gentle as the hum of bumble-  
 bees seeking for their plunder;  
 Then it swelled into a grumble—  
 Very soon became a rumble—  
 Rose to mighty peal of thunder.  
 Hark! The mountains seem to tumble,  
 And the firmament to crumble,  
 In an overwhelming crash!  
 All my thoughts are in a jumble;  
 On the truth I sudden stumble,  
 Coming like a lightning flash!

'Tis the pianist Florence Trumbull  
 Who, with hands that never fumble,  
 Doth, in Liszt, her soul outpour;  
 While, like Twist before his Bumble,  
 Feeling very small and humble,  
 Awed I stand and ask for more!

EDWARD ALSTON



JANE CATHCART

influence upon the work of the members and have therefore been retained as fixtures. For instance, we always hold an ensemble meeting at the end of the season, as such a program has the effect of drawing the members together and encouraging many timid ones to explore hitherto unknown territory in the realm of music literature. In this connection we felt this season that there was sufficient creative musicianship within the club to call for an evening of improvisation, and the result was more than satisfactory.

Except that there is an unwritten law that only serious music should be given, and the one or two exceptions quoted above, it is my policy to leave the members as free a hand as possible on all programs, and the result does not nearly as much resemble a dish of scrambled eggs as one might expect.

Any member having a pet idea may try it out in closed meeting by notifying me sufficiently in advance, on the one condition that the member with the idea take an active part in presenting it. If it works and seems desirable, we retain it for future use. If it is a fiasco it is all in the family, so to speak; no one is hurt and we all learn something. Needless to say, many amusing and interesting developments arise.

Next in importance to the closed meeting comes the open meeting, where members of a certain degree of proficiency may appear before an audience of their friends, their fellow members, and friends of the club. It is invaluable to students and a joy to amateurs—neither is it altogether scorned by our professional members. In fact, it frequently happens that a program of this kind is turned over to two or more professional members, one of these programs last winter being entirely composed of original compositions by Charles Haubiel and Elliott Griffiths.

Last season a special open meeting was inaugurated in Aeolian Hall for the organists of the club, and has become an annual event. The club has a mailing list that enables it to fill Aeolian Hall, and the organists have been assisted by the best artistic talent we have in the club, and by such guest artists and musicians as Henry Holden Huss.

In addition to these meetings our prospectus calls for recital and concert programs to be given for the club by professional members, and we have to thank the following among our members for their hearty co-operation: Ethel Grow, contralto; Ruth Kemper, violinist; Robert Lowrey, pianist; Mrs. Edward MacDowell; Marie Stapleton Murray, soprano; Edward Kreiner, viola, and Paul Shirley, viola d'amour virtuoso.

The club also scheduled for this season six intimate re-

### Werrenrath Displays Complete Mastery

The appended excerpt is culled from the Lawrence, Kans., Daily Journal-World:

Reinald Werrenrath has been called America's greatest baritone. Those who heard Werrenrath's recital are willing to concede the honor to him. His singing was of rare beauty and it was with reluctance that the audience left the gymnasium.

Werrenrath's voice is difficult of description. For richness of tone and for mellow quality he excels all others. There is a velvety softness to his tones when he sings tender refrains that is contrasted with his virile and vigorous interpretation of stirring ballads.

Seldom has there been an artist who achieves such clear-cut enunciation. In his Italian and German songs it was possible to hear every word perfectly. With a subtle change of manner Werrenrath made each song a different characterization. His selection of songs was a delight.

It would be useless to try to pick out the best numbers on this program, so excellent were they all.

Werrenrath displayed his complete mastery of his voice as he sang with ease three negro spirituals. He sang with delicate lilt that swelled to joyous confidence.

### Thelma Thelmare Sings with Vessella Band

After several successful appearances with the Vessella Band, on the Steel Pier, Atlantic City, Thelma Thelmare, soprano, who is rapidly winning new laurels and receiving many engagements for her artistic singing, has returned to New York, where she will fill several dates before leaving the city for the summer. Miss Thelmare has many appearances booked for the coming fall.

### Mme. Tas Booked for the Northwest

Following her Aeolian Hall recital in November, Helen Teschner Tas, violinist, will leave for the Pacific Northwest, where she is booked for a series of concerts through Oregon and Washington. Mme. Tas will also give educational recitals for schools and music clubs in various Middle West States en route.

### Mr. and Mrs. Francis Rogers in Recital

A recital of songs and original monologues was given by Mr. and Mrs. Francis Rogers, with Mrs. Nevil Ford at the piano, at the Colony Club, New York, on Monday afternoon, April 28. The recital was given for the benefit of the Soldiers' Rest Association.

### Second Mero New York Recital Date Changed

The date for Yolanda Mero's second New York recital next season has been changed to Monday afternoon, March 16, at Aeolian Hall, to take place after her appearance as soloist with the New York Philharmonic Orchestra, a re-engagement from this season due to her success.

### Akron to Hear Garrison and Johnson in Opera

Mabel Garrison and Edward Johnson are scheduled to appear in opera together in Akron, Ohio, where they will give two performances of Aglala on May 23 and 24.



## MUSIC ON THE PACIFIC SLOPE

### LOS ANGELES COMPOSER'S WORKS GIVEN BEFORE MacDOWELL CLUB

Mrs. Robinson's Compositions Cause Stir at Concert—Dr. Nagel's Activities

Los Angeles, Cal., April 21.—The MacDowell Club of Allied Arts not only features American music in its programs, but also encourages original compositions in both music and literature, and has served to further the cause of local composers. Mrs. M. Hennion Robinson has been loved for herself and for the musicianship she has shown for years as a pianist, especially as an accompanist. In a concert of her own compositions, given April 14, there was not one dull movement or one uninteresting number. This was especially true of the two violin selections, Reflections and Humoresque. Two numbers for women's chorus were given by a double quartet from the Woman's Lyric Club of which Mrs. Robinson has been accompanist for many years. They were The Blue Admiral and Illusions of Youth. The first had to be repeated, as had the violin numbers and many songs. The texts of the latter were with one exception by Los Angeles writers. Beatrice Hubbell Plummer, author of a number of texts, added to the program by her charming readings. Corinne B. Dodge was also present. The artists rendering the numbers were Margaret M. Morris, who substituted for Annis Howell Robinson, soprano; Mary Newkirk Bower, lyric soprano; William Pilcher, tenor; Frank Gerger, bass, and Sol. Cohen, violinist. The accompaniments were played by the composer and were a great part of the success of one of the finest programs ever given by the club. Mrs. Edward MacDowell was present and was deeply impressed with the beauty of Mrs. Robinson's work. Several songs have been accepted by Schirmer and will be found a real addition to artists' programs.

#### DR. NAGEL RETURNS

Since coming to Los Angeles two years ago from New York, Dr. Frank Nagel has finally established himself in the musical life of Hollywood and Los Angeles. His home has been a center for many social functions, honoring well known visiting artists and newcomers. His most pronounced achievement is the establishing of the Opera Reading Club which meets the first Monday morning of each month in the hall of the Masonic Temple in Hollywood Boulevard. That the object of the club is wide is proved by the gift of \$500 which was its contribution to the civic ovation recently given Charles Wakefield Cadman, accompanied by a note expressing it a privilege to honor so worthy a musician. Dr. Nagel makes his lectures very intimate and interesting and always the assisting artists are excellent. The opera given April 7 was Tosca and the artists were Grace Haver as Tosca, Carl Gantvoort as Scarpia, and Dudley Chambers, Mario. Dr. Nagel's delightful piano interpretations added greatly to the whole.

### SAN DIEGO'S FINAL ORCHESTRA CONCERT PROVES A FITTING CLOSE

San Francisco Chamber Music Society Enjoyed—Notes

San Diego, Cal., April 22.—The final concert of the orchestra season made a fitting close to the series, which has been a most successful one. Mr. Rothwell chose this last program wisely and sent everyone away delighted and enthusiastic. The Beethoven fifth symphony opened the program and was lavishly applauded (there have been many requests for the symphony during the season) and, was followed by Dvorak's Carnival overture, brilliantly played by the orchestra. Wagner's Prize Song from Die Meistersinger is always beautifully given under Rothwell's baton. The Rhapsody Romaine of Enesco was played for the first time here and proved an extremely popular number with its delightful rhythms and color. The audience seemed unanimous in the opinion that this was the season's most delightful concert.

SAN FRANCISCO'S CHAMBER MUSIC SOCIETY ENJOYED.

The closing concert of the Amphion Club Artist Course was the climax of a remarkable year. The San Francisco Chamber Music Society presented a beautiful program, con-

sumately played. A Schubert quartet, a theme and variations by Beach for quintet (flute, violins, viola and cello), and a group of shorter numbers were given. The course this year has probably been the finest in the history of the club, consisting of the following noted artists and ensemble organizations: Alda, Kochanski, Ukrainian National Chorus, Bauer and Casals, Schumann-Heink, Fanning, Lhevinne, San Francisco Chamber Music Society, and McCormack.

#### NOTES.

Easter was celebrated with a sunrise service on the top of Mount Helix by many thousands, with music and a short service. Community singing under the direction of Wallace Moody, and a contralto solo by Leona Dustin Wolmer made up the musical program. In the afternoon thousands more attended the services in Balboa Park. Royal Brown presided at the organ, and antiphonal singing, by members of the Cadman Club and the Choral Club, was beautiful, ringing out from the balconies of the Spanish buildings around the Plaza.

E. B. B.

### PORTLAND SYMPHONY IN ENJOYABLE CONCERT

Attl Pleases as Soloist—Notes

Portland, Ore., April 27.—At the concert of the Portland Symphony Orchestra at the Civic Auditorium on April 23, Carl Denton conducted, in musicianly fashion, Beethoven's seventh symphony and Edward Ballantine's lyric piece, By a Lake in Russia. In conjunction with the orchestra, Kajetan Attl, harpist of the San Francisco Symphony Orchestra, played Mozart's harp concerto in C. Mr. Attl, who also gave a group of solos, aroused the large audience to a high pitch of enthusiasm. Robert E. Millard's flute added much to the enjoyment of the concerto. In short, it was a fine concert.

#### NOTES.

The Monday Musical Club, Mrs. William H. Braeger, president, met on April 21 and had the pleasure of hearing Povl Bjornskjold, tenor. J. Hutchison furnished the accompaniments.

Mark Daniels, baritone, and Halfred Young, tenor, artist pupils of Gio Tyler Taglieri, were featured as soloists at the Rivoli Theater, April 20.

The Kiwanis Glee Club, newly organized, is making splendid progress under the baton of E. Bruce Knowlton.

Louise A. Rice, piano pupil of Emma Welch Landry, gave a successful recital April 27.

J. R. O.

### LONG BEACH MUSIC ITEMS

Long Beach, Cal., April 24.—Mrs. Edward MacDowell was the guest artist of Long Beach clubs and musicians when she appeared at the George Washington Auditorium School, on April 11. She came to Long Beach as a part of her itinerary in the West, in the interest of securing national support for the MacDowell artist colony at Peterborough, N. H. In addition to an inspiring talk, she gave a number of MacDowell numbers and exhibited lantern slides of the work of the MacDowell Association.

The artist-pupils of Louise D'Artell were presented at the Fitzgerald Recital Hall on April 18. Selma Berg, contralto; Charlotte Dantzig, lyric soprano; Marguerite Bonar, mezzo; Selmer Berg, baritone; Bernice Sieman, soprano, and Billie Barnett, contralto, were the pupils appearing. Besides a number of concert favorites, compositions of Madame D'Artell were given, including her Spirit of Music, and Fly Som En Fugl. A trio, composed of the Misses Dantzig, Barnett and Berg, gave several numbers.

Lucy Wolcott will represent Long Beach during the coming Los Angeles Music Week, May 3 to 11. A number of incidental features will be contributed by Long Beach musicians and organizations.

Alex Cherniavsky, youngest brother of the Cherniavsky trio, who has been traveling with the organization for a number of years, has decided to make Southern California his home and has opened a studio in Long Beach at the Platt Music Company store.

Windmills of Holland was given by the Edison junior high school chorus on Wednesday and Thursday evenings,

April 17 and 18, at the school auditorium. The training was by Vivian Scott. The accompanist was Grace Herning.

The Los Angeles Philharmonic Orchestra, under the leadership of Henry Rothwell, gave a school program at the Municipal Auditorium on April 7. This was attended by some 1,200 pupils of the grade schools. Mr. Rothwell was enthusiastically received by the children when he opened with the Tannhäuser March. Other numbers were Saint-Saëns' Danse Macabre, Grieg's Peer Gynt suite, and others, concluding with the Blue Danube Waltz.

Following its annual custom of many years, the Woman's Music Study Club presented a program for the Ebell Club on April 14 at the California Theater. A varied program of song and piano numbers was given, and a group by the chorus section, under the direction of L. D. Frey. The accompanists were Helen Cook Evans, Mary E. R. Foreman and Olive Haskins.

An interesting concert was given by Mary Ellen Good, an artist-pupil of L. D. Frey, at the Fitzgerald Recital Hall, on April 11, the music company also presenting Lillian Guenther, danseuse, and Ossip Giskin, violinist. The Ampico was used for accompaniments throughout the concert.

The Lyric Club of Long Beach, under the direction of William Conrad Mills, gave a benefit concert on the evening of April 25, at the Municipal Auditorium. The benefit was to help refurnish a bungalow in Tokio for the Y. W. C. A., which had been destroyed during the earthquake. The same club gave a radio concert on March 26.

Lenten music was given in several of the churches during Holy Week. The choir of St. Luke's Episcopal Church and the choir of the First Methodist Church both sang Stainer's Crucifixion. The First Methodist choir also sang Malling's Seven Words from the Cross. The Challenge of the Cross, a sacred drama with music, was given on Easter evening at the First Congregational Church.

The Woman's Music Study Club elected at its recent meeting as officers for the coming year: Mrs. O. G. Hinshaw, president; Mrs. L. D. Frey, vice-president; Mrs. George E. Wing, federation secretary; Mrs. Sumner Davis, treasurer; Mrs. A. B. Good, librarian; Mrs. I. A. Stienell, club member of program.

A large crowd greeted Gertrude Ross, composer-pianist, and Maude Fenelon Bollman, soprano, at the Fitzgerald Recital Hall on April 25. Mrs. Ross' artistic work was brought out in her own and other compositions. Mrs. Bollman sang a number of Mrs. Ross' compositions, and finished with a group of Schubert, Dvorak, Novello and others.

M. T. H.

### Hurlbut Artist Wins Again

Paul Haskell, tenor, won an ovation as soloist with the University Glee Club of Brooklyn at a recent concert. His group of solos coming in the first half of the program included Curran's 'The Dawn' and the aria from Carmen. During the intermission the audience sent an emissary to the director asking that Mr. Haskell sing another group in the last half of the program. He duplicated the success of the earlier group. Mr. Haskell's vocal development during the past few months, under the guidance of Harold Hurlbut, has been remarkable, and the demand for his services is steadily growing.

### Marcella Craft Postpones Opening of School

Owing to her European engagements for the season 1924-25, Marcella Craft is compelled to postpone indefinitely the opening of her School of Opera (Dramatic Action) in New York. She is spending the summer at her home in Riverside, Cal., and will be accompanied upon her return to Europe in late August by a few pupils who will prepare under her supervision for their European debuts. Next fall Miss Craft will make a number of guest appearances in various German opera houses, singing Salome, Violetta, Marta (Tiefland), Marguerite, Desdemona, Butterfly and Elsa.

### Bensel Returns from Southern Appearances

Caryl Bensel, so well known as the originator of the Marionette Concert Company, recently returned to New York from some appearances in the South, among them a return engagement at Coker College, Hartsville, S. C. Miss Bensel will spend part of the summer in Europe.

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## ACROSS THE COUNTRY

(Continued from page 57)

ture of the first program was the competition for mixed chorus, which was won by Bethany Chorus under the direction of W. Christmas Jones. The test pieces were *The Lord Is My Shepherd*, Parry, and *Jesus, Lover of My Soul*, Aberystwyth. The piano solo contest was won by Mary Nightingale, a promising young artist pupil of Johannes Magendanz of the Utica Conservatory, who played *Etude Mignonne* by Schuett. Children's Chorus, *Song of the Brooklet*, Parry, and *Night Has a Thousand Eyes*, Johns, was won by St. David's Juniors, W. C. Jones, director; alto solo, *Just for Today*, Evans, won by Alice Kenyon; tenor solo—*The Blind Ploughman*, Clarke, won by Evan H. Jones; ladies' quartet—*Indian Lullaby*, Vogt, won by Mah Jongg Quartet; orchestra—*Sunshine and Flowers*, Faith, won by Utica Concert Orchestra, Reinhold Peitche, director. The feature competition for the second night was the one for male chorus, the test pieces being *Dance of the Gnomes*, by MacDowell, and *Life of Youth*, by Nevin. The prize of fifty dollars was awarded to the Cymric Male Chorus, under the direction of Thomas Hale. Piano solo (children under twelve years)—*Dancing Sparks*, Bossie, was won by Anna J. Williams; vocal solo (children under twelve years)—*The Fairy Crew*, DeKoven, won by Blodwen Jones; vocal solo (children twelve to sixteen years)—*Daddy's Sweetheart*, Lehman, won by Viola Roberts; soprano solo—*The Spirit Flower*, Campbell-Tipton, Inez Becker; baritone or bass solo—*The Living God*, O'Hara, R. L. Lloyd; male quartet, *Myfanwy*, Parry, the Celtic Quartet; tenor and bass duet—*Arwyr Cymru Fydd*, Hughes, Tom G. and Arthur H. Jones. At both sessions Nansi Richards, who was also soloist at the National Eisteddfod, gave harp solos, as well as singing the popular *Welsh Penillion*. The adjudicator of all the musical contests was Mrs. O. D. Evans, of Youngstown. The conductor of the Eisteddfod was Mrs. C. W. Hitchcock and the official accompanist for the vocal numbers was Olwen M. Jones.

The women's chorus of the Catholic Women's Club made its debut at a concert given by the club, March 18. The chorus is under the able directorship of Dr. F. P. Cavallo.

Frank Parker, who has been the baritone in the quartet choir at Westminster since his engagement here at the Utica Conservatory last September has been engaged as director of music at the Park Avenue Baptist Church beginning May 1. Mr. Parker will have a quartet and chorus of some thirty voices under his direction. James Sautter will continue as organist.

The Hamilton College Choir, under the direction of Professor Paul Fancher, gave a program of unaccompanied numbers for male voices at Westminster Presbyterian Church, March 24. Mildred F. Rice, harpist, of Syracuse, was the assisting soloist.

The same evening at the New Century Club a concert was given by a quartet of leading Utica soloists—Anne Hitzelberger, soprano; Theda Gschwind, contralto; Harry Gosling, tenor, and Dr. F. P. Cavallo, bass. Margarethe Briesen was the accompanist.

Mildred Stark, one of Utica's young contraltos, returned from her year's study in New York to give a recital at the Y. W. C. A. Auditorium, March 26. She gave an ambitious program, displaying a warm and brilliant mezzo-soprano voice, and was enthusiastically received by a large audience.

On the night of March 31 Johannes Magendanz, head of the piano department of the Utica Conservatory, presented his pupils—Margaret Griffith, Alice Newman, Mary Nightingale, Clara Wenner, Ida Samuels, Esther Cohen, Jeanette Copeland, Mrs. M. Sisson-Weed, Frances Buckley, and Mrs. R. Recknagel in recital at the New Century Club Auditorium. A feature of the program was the playing of the overture to *Oberon*, Weber, and *Marche Militaire*, Schubert, by the Conservatory Piano Quartet, Misses Newman, Nightingale, Griffith and Wenner.

The last in the series of concerts given by the B Sharp Musical Club occurred April 2 when Emilio De Gogorza gave a song recital at the Avon Theater. Helen Winslow was at the piano.

An innovation in concerts was the Vesper organ recital given by Margarethe Briesen at Westminster Presbyterian Church the afternoon of April 3. A good sized audience heard the program. Miss Riesen was assisted by Florence Debbold, the regular contralto soloist of the church, and Rogers Whitmore, violinist. F. P.

Washington, D. C. (See letter on another page.)

Washington, Ia., April 21.—On the evening of March 24 a historical program in costume was given by the music department of the Fortnightly Club in the First Methodist Episcopal Church. Mrs. A. Anderson was largely responsible for the success of the event. Among the numbers rendered in a splendid manner appeared Dudley Buck's

Te Deum, delightfully presented by the Methodist Episcopal Choir. Z. I. V.

Wichita, Kans., April 24.—The apparent apathy to a full musical season program brought a loss to Wichita guarantors for the Chicago Grand Opera Company of approximately \$13,000.00. Wichita citizens are good sports and took the loss gracefully. The apathy was seemingly broken last night when around 4,000 attended the Ukrainian Chorus concert on the Municipal Course. Allan Hinckley, the local manager of the operas, deserves credit as does the guarantor list for the opera. *Cleopatra* and *Mefistopheles* were given on two nights. Chaliapin in *Mefistopheles* scored a tremendous success in the title role, and Mary Garden in the second night's offering starred in the title part. The full company, including as it does a wonderful orchestra, and with Polacco as director, was fully as impressive as in their visit of two years ago. A criticism of Wichita and its indifference to musical projects brought a better response to the Ukrainians, but the price of tickets as offered by the Municipal Course had much to do with the response.

The past few weeks have been full of good treats. Kreiser's concert was packed and he was given an ovation exceeding anything heretofore witnessed in Wichita. Seats on the stage were necessary. His program included the Grieg C minor sonata, the Tschaiowsky concerto and the usual groups of popular numbers. Carl Lamson was the accompanist.

Alexander Koshetz and the Ukrainians were likewise highlights and no choral body has ever been heard here to surpass the results achieved by this organization. Ewsei Belousoff, Russian cellist, added, as soloist, two groups and shared the well merited success.

The Little Symphony Orchestra of Kansas City, also on the Municipal series, brought a musical treat in its program. Margaret Selinski was soloist in the andante and finale of the Mendelssohn violin concerto. The orchestra is doing a fine work along educational lines in giving children concerts in the schools. Two such programs were given in the high school at prices no pupil could not afford to pay.

In summing up the season thus far the honor list can not omit Ruth St. Denis and Ted Shawn, Galli-Curci, and Florence Macbeth, the last two of whom will have been heard before this letter reaches publication. It will be Macbeth's first appearance here. Mme. Galli-Curci will be presented by Mrs. L. K. Brown, this being Mrs. Brown's only public offering this season.

Local efforts center on student programs. The Petrone-Enoch School and the Fischer Piano School give weekly programs and the Wichita College of Music contributes good programs monthly.

The high school authorities have started a definite move to organize again the credit system for outside music study. The principal, L. W. Brooks, and superintendent Mayberry have called a meeting and an examining board. The principal private teachers of the city have been selected to put the credit system in better shape. One half point credit is to be extended on the course for a one lesson per week student, subject to examination. One hour practice per day is required. A full point is extended for twice the work.

The Wichita Theater orchestra, under P. Hans Flath, has renewed its popular music lovers' night and an augmented orchestra gives special programs each Wednesday evening. The Municipal Symphony Orchestra has disbanded. It was impossible to continue under the Sunday laws. There is a civic orchestra now in the process of organization but it has no professional musicians included; simply a student orchestra without the efficient leadership that Mr. Flath brought to bear. It is our only hope at present in a civic orchestra, but needs good direction and ideals.

The Midian Shrine Band, under the direction of Dr. Tracy York, gave its second concert at the Consistory. The band numbers forty-five musicians. Katherine Newman Blum, soprano, and Audrey Sanford, clarinetists, were soloists. Both programs have been given to packed houses. R. B.

Youngstown, Ohio., April 16.—The new Youngstown Symphony Orchestra made its second appearance in the Moose Temple, the afternoon of March 9. The orchestra has been considerably strengthened by certain additions to its personnel, and progress in ensemble was noted. The conductor, J. H. Sugden, has maintained commendable spirit and enthusiasm among the players and the results are apparent.

Anna Pavlowa and her Company returned to the Park Theater, March 20, after an absence of two years. The audience was large and enthusiastic.

The Club Choral of the Monday Musical Club, under the direction of Mrs. F. B. Horn, gave its annual concert in the Moose Temple, March 24. The chorus, consisting of about seventy ladies, is well balanced as to parts, sings with beautiful tone, fidelity to pitch and with good attacks and releases.

On March 25, Isa Kremer, assisted by Vladimir Heifetz, pianist, made her first appearance here in a performance that

was novel for our audiences. Miss Kremer's method of interpreting her ballads was immensely effective with her hearers. She was required to add seven encores.

Robert W. Forcier, who for eighteen years was organist and choirmaster at St. John's Episcopal Church and who gave up the position about eight years ago to enter business, gave an organ recital at St. John's, March 31, before a large audience. The present organist and choirmaster, Frank E. Fuller, appeared on the program as tenor soloist.

April 7, in the Moose Temple, Eleanor Shaw, pianist, and Fredrick S. Child, tenor, assisted by several noted artists through their records on the Duo-Art reproducing piano, gave an interesting program. Miss Shaw and Mr. Child dressed according to the period of the music performed.

The St. Olaf Lutheran Choir amazed and delighted a large audience in the Raven-Wood auditorium, April 10, by their remarkable a cappella singing. The music is devotional, and F. Melius Christiansen, the leader, thoroughly imbues his singers with its spirit.

Nickolas Kambourakis, a fourteen-year-old Greek boy, displayed an extraordinary talent for the violin in his recital in the Moose Temple, April 11. Lillian Butcher Stambaugh gave him excellent support through her accompaniments.

On the afternoon of April 13, the local orchestra gave its third program in the Moose Temple before an audience of fair size. L. R. B.

## Caterina Gobbi to Appear in La Forza del Destino

At the Manhattan Opera House, Saturday evening, May 24, Caterina Gobbi, who has appeared with considerable success in recital and opera in the principal cities of Italy, will sing the leading role in a special performance of *La Forza*



Mishkin photo

CATERINA GOBBI

del Destino. The assisting artists will be: Don Carlos of Vargas, Mario Basiola; Don Alvaro, Manuel Salazar; Presiosilla, Frances Paperte; The Abbot, Enzo Bozzano; Father Melitone, Pompilio Malatesta.

Miss Gobbi gave a successful recital at Town Hall, New York City, this season, where Gatti-Casazza heard her and was so impressed with the beauty of her voice that he would have engaged her for the Metropolitan Opera House, if it were not for a slight lameness which limits her to only a few operatic roles.

Since coming to America, Miss Gobbi has been studying with Oscar Saenger, who declares that she has one of the finest dramatic soprano voices he has heard in years.

## Music at N. Lindsay Norden's Church

N. Lindsay Norden, organist and director of the Second Presbyterian Church, Philadelphia, prepared a program of Easter music for his church on April 27. May 4 music of Saint-Saëns was heard, and on May 11, by request, he repeated a program of his own compositions. May 18 there will be a request program.

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## PARIS

(Continued from page 50)

make a speech, and he made one. He is a capital speaker and he could have kept the interest of his audience for an hour. He spoke in French, of course. His command of English is very good, however. He told me about his recent tour in America and of his forthcoming concerts in eastern Europe.

The second part of the program consisted of a comic opera in two acts by Max Jacob, with music by Roland Manuel. After midnight, however, trains are few and I left early. I do not know whether Isabelle et Pantaloon ends happily or not. Probably it does.

## FROM PHILADELPHIA.

Maud La Charme from Philadelphia gave a vocal recital in St. George's Hall a little while ago and proved herself to be a charming singer with a pleasing manner before the public. She has great vocal agility with a birdlike quality of tone and she combines the Italian voice production with the best of French diction and style. From Paris she went to Brussels and the press notices for her recital in the University before an audience of 500 persons are excellent. Another recital in Salle Delgay was equally successful. Details will no doubt be supplied by the Brussels correspondent. From Brussels Maud La Charme is to go to Nice, then to Milan, and afterwards to Vienna.

## MIT NOTES.

I went to the Salle des Agriculteurs last week to hear a violinist named Dany Brunschwig. I have heard names with more of a French tang to them and I have heard violinists who cut more of a dash before the public. In one respect at least Dany Brunschwig departed from the beaten track of recitalists today in that he played nothing from memory. The public saw only the side face of a spectacled young man leaning towards a music stand. He has a beautifully smooth and oily tone, absolutely in tune, but devoid of life and accent. The success of his assisting artist was so pronounced that I had to think about the old story of the tail that wagged the dog. The assisting artist happened to be Marguerite Nielka, who knows all there is to know about facing an audience. She is now a dramatic soprano; but when she was a girl of nine she played in public the violin part of the Beethoven sonata in F with which Dany Brunschwig began his recital. He will, probably not develop into a dramatic soprano. It would pay him, however, to imitate Marguerite Nielka's manner on the stage and look alive and pleased to see the audience. One great advantage of Nielka's violin training is that she can sing any kind of a melody against the complex discords of the most advanced piano accompaniment without wincing or flinching.

## SWEET SIXTEEN.

Riccarda Forrest, a young American girl of barely sixteen, who was born of Italian parents in Chicago and brought up in Denver, gave a violin recital in the concert hall of the Leschetizky School last Sunday before an audience which filled to overflowing the little concert room. The young lady has evidently been thoroughly and properly trained, first by Josephine Trott (who first taught Amy Neill, if I am not mistaken) and later by Rémy here in Paris. Her lengthy program included Tartini's Devil's Trill sonata, Bruch's G minor concerto, two caprices by Paganini and several shorter works. By the best of good fortune she has recently come into the possession of a first class violin by Peter Guarnerius and she can work from girlhood to maturity on an instrument which is equal to the demands of any violinist. Those who were responsible for the welfare of the little orphan wisely avoided exploiting her as a prodigy. They have attended to her general education and mental development and prevented her from squandering her vitality in the concert room as an infant wonder. She is now in Italy for two concerts in Florence. If I could draw aside the veil which hides the next ten or twenty years from our view I would have a peep at the list of the world's accepted artists of that period. Will the name of Riccarda Forrest be there? No one knows. The planting of the seed and the cultivation have been excellent. What will the harvest be?

## BYRNE PLEASES DUBOIS.

I believe I am right in crediting the American organist and conductor, Gustin Wright, with the organizing of the concert in honor of Theodore Dubois and César Franck in Salle Gaveau last Thursday. The principal work of Dubois on the program was choral—The Seven Words of Christ—given in French. Gustin Wright played several of the best organ works by both Dubois and Franck, and the Festival Franco-Americain ended with the Star Spangled Banner and La Marseillaise. The baritone in the Dubois choral work was John F. Byrne, for whom the old composer has a special regard. Some time ago when John F. Byrne was first engaged to sing at another performance of this same work he was feeling very uncomfortable at the rehearsal, fearing that the composer or the director might not like the American baritone's accent and interpretation. As a matter of fact, Dubois got up and stopped the rehearsal, not to find fault with John F. Byrne, however, but to congratulate the director for his choice of a baritone who could make so much of the part. That is why the baritone on the Dubois work at the Festival Franco-Americain was John F. Byrne.

## MONA BATES SEES PARIS.

In the Rue Royale the other day, almost under the shadow of La Madeleine, I saw the Canadian pianist Mona Bates waving her hand to attract my attention. One wave was enough, but several thousand words were soon exchanged in talking about musical affairs in Toronto and New York. Mona Bates was passing through Paris on her way to Vienna for the summer. When she gives her recital here a little later in the year I shall find more to say about her. I conducted her across the river through some of the aristocratic and antique streets of the Bourbon epoch, and showed her the beautiful monument César Franck had been honored with by the city of Paris, after death, for having played a church organ more than thirty years to make a living while he was composing some of the best music ever written in France.

## THE DAMROSCH BEETHOVEN SERIES.

I had a half-hour chat with Walter Damrosch last week about the six Beethoven concerts he is giving here for the benefit of the Société des Anciens Elèves du Conservatoire de Paris. The entire receipts of the concerts are to be

given for the founding of a home for superannuated musicians, like Theodore Presser's Institute in Philadelphia. The assisting artists are Alfred Cortot, Josef Hofmann, Jascha Heifetz, John McCormack, Samuel Dushkin, Marcelle Demougeot, Ketty Labeyrette, Gabriel Paulet, Hector Dufranne. The orchestra of the Conservatoire will be conducted by Walter Damrosch. All the artists give their services for the benefit of their aged fellow workers.

CLARENCE LUCAS.

## SOCRATE BAROZZI GOING ABROAD

Socrate Barozzi, the Roumanian violinist, will sail for Europe on May 28, to be gone six weeks on a trip devoted entirely to rest and recreation. The artist will proceed directly to London, where he will remain two weeks, and thereafter to Paris and the Continent, returning by the middle of July. While in Europe the artist will not play,



SOCRATE BAROZZI

although he has received several offers for appearances during his short stay.

While in London Barozzi will be the guest for two weeks of Albert Hill, well known collector of historic violins in England. Upon his return from Europe the middle of July he will summer again at the exclusive Lake Placid Club, Lake Placid, N. Y., where he has previously been a well known guest, active in the social life of the mountain resort. His next New York recital will be held on October 28 at Carnegie Hall, and not at Town Hall, as was previously announced.

## Amy Neill to Be Honored at Hollywood Bowl

At the next biennial meeting of the General Federation of Women's Clubs of America, at Los Angeles, June 3 to 13, Amy Neill, who has been voted the typical ideal American woman musician, has been selected for the place of honor on the all American musical program.

The principal event of the General Federation meeting is the Memorial Program, to be given at the Twilight Concert, June 8, in the great Hollywood Bowl, which seats thirty thousand. This memorial program is always given as a tribute to the members who have passed away and who have been active and influential in furthering the cause of music.

On this occasion the Los Angeles Women's Symphony Orchestra will participate together with the Oratorical Society, and Amy Neill will play the violin concerto by Cecil Burleigh, American composer, who won the prize several years ago with this same concerto at the contest of American Composers.

It is a fine tribute that the women of America are paying this wholesome American girl, who has demonstrated the practical possibilities of an American art education, and who, after making good at home, went abroad not only to take from European culture, but also to give something back of artistic worth. It will be an impressive moment when Amy Neill plays in this magnificent amphitheater to the representatives of over two million women of America.

D.

## Oscar Levant to Debut Shortly

Oscar Levant, a seventeen-year-old pianist from Pittsburgh, who has been spending a period of assiduous study under Sigismund Stojowski in this city, will make a public appearance before long, and those who have heard him play in private expect him to make a marked impression. Young Mr. Levant has an uncommonly facile and finished technic and a tone of exceptional richness in color. He has not neglected the musical side of his art and is making himself thoroughly acquainted with harmony and counterpoint. Mr. Stojowski does not hesitate to predict a brilliant future for his gifted pupil.

## Cadek Returns to New York

Ottokar Cadek, first violin of the New York String Quartet, who was married recently to Sara Hitchcock in Nashville, Tenn., has returned from his honeymoon and is living in New York. Mrs. Cadek is also a musician, having been a pupil of Louis Svecenski. Mr. and Mrs. Cadek are making their permanent home in the Morningside district.

## Louise Hunter with De Feo Opera

On May 16, Louise Hunter, soprano of the Metropolitan Opera Company, will sing Juliette in Baltimore with the De Feo Opera Company, and, on May 23, Rosina in the Barber of Seville. Miss Hunter sang with the De Feo Opera Company last summer and created a very favorable impression.

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## AMERICANS? ELSA ALSEN LIKES THEM; THEY KNOW WHAT'S GOOD AND BAD, AND DEMAND THE BEST

Operatic Star, Formerly with the Wagnerian Opera Company, Finds Only Praise for American Audiences—That This Country Has the Best of Everything Musically, She Agrees—Jazz an American Folk Invention, She Says, But She Likes It, and Dancing, Too—To Return Next Year for Concert Tour

"You don't mean to say that you find us Americans quiet?" I said to Elsa Alsen, noted operatic artist and Wagnerian heroine.

"Yes," she said, "I most certainly do. You speak softly, you move quietly, you have a great deal more self-restraint than we Europeans. You are not so nervous. You do not fly up at a word and vociferate angrily about some insignificant thing, and you hardly ever laugh with the boisterousness that is more or less habitual with us."

"And how does it impress you?" I asked.

"Impress me? Why, I like it. At first, when I first came to America with the Wagnerian Company two years ago, I did not understand it. It seemed so unusual, and I thought perhaps it was because people did not feel unconstrained when they talked to me or in my presence. But I soon discovered that all Americans were that way all the time. They have a habitual poise that is quite wonderful."

"But do you think it helps us in our art expression?"

"Well, I hardly know what to say about that. Of course one would say that the people who have the easiest and most natural expression would be the best artists. But one does not suppose that Beethoven or Wagner or any of the great ones found expression easy in their daily lives."

"Still water runs deep!"

"That is what I had in mind. Almost any flighty woman will talk without end, will write voluminous letters to her friends, and seems to have the greatest ease of expression. But that does not suggest the possibility that they are creative artists. No one could create the wealth and depth of music, drama and poetry of a Wagner without having the ability of deep thought as well as some power of expression."

"No, I cannot see why the quietness of the Americans should indicate any lack of the power of expression, and I should suppose that just the contrary would be the case. Certainly American artists have already proved themselves to be the equal of any, though your environment does not have a tendency to sway you towards art as our environment and upbringing does us."

"But that is a matter of time and tradition. If you see art and artists all about you, as you do in Europe, it is natural to think of that as a possible occupation if there is any natural talent for it. I suppose in America even young people with real talent sometimes grow up without realizing it?"

"No doubt that is often the case," I agreed. "I can easily imagine people so far removed from everything artistic that they would scarcely think of art as a profession at all."

"Yet, you know," said Mme. Alsen, "one of the things that has caused me the greatest surprise in America is the reception given to the heaviest of the Wagner works even in the small cities. Some of those works must be entirely new to many of the audiences, yet they receive them with the most sincere appreciation."

"People have said that the failure of opera to be self-supporting in America proves that America does not care for opera. I do not think it is right to assume anything of the kind, for nothing but the cheapest sort of opera is self-supporting anywhere, and Americans certainly know the difference between good and bad and will never be satisfied with anything but the best."

"Why should they be? They have all that is best in the world right here, and they have money enough to pay for it. Just think, I heard here in one single week five different orchestras, all of them of the very first rank, and conducted by five world-famous conductors! Where else in the world is such a thing possible? Or when, in all the history of music, has anything like it been dreamed of?"

"In one week here I heard four different conductors conduct Eulenspiegel. Do you think all Europe ever offered any such wealth of music? Of course America is musically educated! It would be impossible for the people here to listen to all this splendid music—the orchestras, the opera, all the great artists—without learning what they like and what they do not like."

"It is no longer possible to tell Americans anything about it, and our foreign press reports count for very little compared with Boston and New York and Chicago press reports."

"And yet," said I, "we seem to create very little music." "But you have invented jazz. Surely that was an accomplishment? Not that jazz is anything very great or very high as art values go, but it is something quite unique, a newly invented folk idiom in an age when education has made the invention of new folk idioms and folk songs a thing of the past."

"I hardly know what you mean," I said, really puzzled.

"Well," said Mme. Alsen, "it is this way: folk music is what we suppose to have grown out of the people. Not written down at first by a composer who knew how to write, but only noted down by the professors and collectors after it had become old. But that, it seems to me, could only happen where people did not know how to read and write. The very fact of education would seem to me to be a bar to such folk invention because the people now-a-days get so much in print that their folk invention is stunted."

"Then you think jazz is really an American folk invention?" I asked.

"I think so—without knowing much about it except what my ears have heard. I am told that the composers of it mostly know nothing about music and that their ideas are taken down by scribes and arranged by arrangers and then finally improvised upon by the jazz artists. Could anything be nearer to the old style folk invention? And has the result not been something absolutely new?"

"You are certainly right," I had to acknowledge, "and you put the matter in an entirely new light. Very interesting."

"And no less original is your invention of modern dancing. It all came from America, you know, even when you give it foreign names. And surely no European nation could have invented your idea of getting up in the middle of your dinner to have a turn on the dance floor—and come back to cold food! That is not Europe's idea of life. Not at all. But Europe is taking it up, and I, personally, find it fasci-

inating. There is something so youthful about it, so careless and easygoing."

"This is my second season in America and I am coming back next year for a tour, having been engaged by Annie Friedberg. And, you know, I am delighted. I am fond of concert singing, and I love American audiences. There are no better or more appreciative audiences anywhere. They want so much to hear the very best, and show their appreciation so cordially and wholeheartedly. And though they appreciate good technique, they do not make a fetish of it, as is so often the case in Europe. An artist, for success in America, must have something besides technique. There must be personality, sincerity, warmth, and genuine, inborn musicianship."

Mme. Alsen's time being limited, as she was just preparing to leave for Europe when this interview was granted, our pleasant talk had to be brought to an end. It is a pity, for she obviously has many constructive ideas and takes life from a vivid viewpoint. One realizes why she is one of the world's greatest soloists, with her rare combination of personality, intelligence, musicianship and voice, with a sort of forceful buoyancy impossible to describe. With it all, she has extraordinary simplicity of manner, and is evidently intent upon just one thing—her art—which is the attitude which makes for greatness. F. P.

### Grace Leslie Sings for Studio Club

Grace Leslie, contralto, gave a program of well selected songs at the Studio Club of New York on April 29, before an appreciative audience, composed of girls who are students of one of the arts. The atmosphere was charming and the hour or so of music was much enjoyed.

Miss Leslie is a splendid artist. She is young and of attractive appearance, and besides possessing a voice of excellent quality and range, which she uses with taste and intelligence, she is also gifted when it comes to interpretation. Whether it is a simple little song like Thank God for a Garden (Del Riego), or Two Little Magpies (Wells), which came as encores, or in the more difficult La Flute de Pan (Debussy), Miss Leslie conveys the minutest detail to her listener with no apparent effort. Her diction is commendable and her phrasing good. A delightful personality puts her in rapport with her audience almost from the first.

The full program follows: Che Faro Senza Euridice (Gluck), Ultima Rose (Sibella), La Flute de Pan (Debussy), Les Vantours (Lenormand), The Sea (MacDowell), The Changeling (Titcomb), Legacies (Hill), Song of the Open (La Forge). One of the girls of the club, whose name the writer did not learn, played sympathetic accompaniments.

### Two-Piano Recital at Rockford, Ill.

On April 21, Alfred O. Wilgeroth and Mrs. Kaethie Rethberg-Wilgeroth gave a two-piano recital at Rockford, Ill., assisted by Curt Taucher, who donated his services on this occasion for the benefit of the endowment fund of the Rockford College, where Mr. Wilgeroth has charge of the music department. Interest attaches to the fact that Mrs. Rethberg-Wilgeroth is the sister of Elisabeth Rethberg, of the Metropolitan Opera Company, and has served on occasions as her accompanist.

Mr. Wilgeroth became director of music at Rockford College at the beginning of last season. He studied with Prof. Alexander Wolf at the Royal Conservatory of Music, Dresden, 1912-1918, and conducted private classes for advanced piano playing and theory in Dresden, 1917-1922, assisting Prof. Wolf, whose successor he became in 1922. He was organist of the American Church of St. John, Dresden, 1914-1922.

Mr. and Mrs. Wilgeroth are highly esteemed in Rockford and their recital was a marked success.

### Friedberg Artists Praised

Following is one of the many letters of appreciation of her artists received by Annie Friedberg:

Germantown, Philadelphia.

My dear Miss Friedberg:

The very first thing I want to do this morning is to tell you of the fine success of your artists last night.

Even though Miss Korb's music did not arrive, she substituted an entirely satisfactory contribution of songs. Her work was a delight. Miss Brookhurst, of course, captivated the people. Her gorgeous contralto voice and fine personality won for her a host of new friends and admirers. Mr. Swain's virile and beautiful singing, coupled with that intelligent interpretative ability of his, completely won the audience and left an impression that will long be remembered. Mr. Simonds played with exceedingly good taste, warmth and breadth of tone. His work was so much enjoyed that he was compelled to respond to a double encore. The ensemble work of the singers was also greatly enjoyed and appreciated. It was a pleasure for me to play for the singers and I feel sure they all had an enjoyable time. I am looking forward to the time when I can reengage them.

Many thanks to you Miss Friedberg. You have artists who not only do most creditable work, but who also have the culture to mingle with the most refined. They have won a place with our people and their return should be welcomed at any time.

(Signed) B. R. M.

### Cortot in America Next Season

Alfred Cortot, who has been absent from the American concert platform for a year, will return next season for a limited tour. He will arrive here on January 20 and will make his first appearance with the New York Symphony Orchestra on January 24 and 25. Within the same week he will be heard with the Chicago Symphony Orchestra. Mr. Cortot has been engaged by the Philadelphia Orchestra for appearances in Philadelphia and on tour, and also by the Philharmonic, Cleveland and Boston orchestras.

### Ora Hyde Re-engaged

Ora Hyde, soprano, was so well received when she sang with the Syracuse Symphony Orchestra that she was immediately booked for a return engagement in the same city with the Kanawha Club on May 5. This engagement was en route to Buffalo, where Miss Hyde sang twice during the first week in May.



## CLEVELAND ORCHESTRA GIVES BEETHOVEN'S NINTH SYMPHONY

Sokoloff Ill, Shepherd Conducts Work—Plans for Metropolitan Opera—Fourth Annual Music Memory Contest—Other Items

Cleveland, Ohio, April 28.—It was indeed an unkind fate which visited Conductor Nikolai Sokoloff last week and forbade his presence at the crowning event in the history of the Cleveland Orchestra. Suddenly, about ten days ago, word was given out that he was suffering from tonsillitis and would be unable to conduct at the performance of Beethoven's ninth symphony, given on April 24 and 26, the closing event of the orchestra's season. It must have been a great disappointment to him but it was scarcely less so to his many friends who, however, are glad to learn that he is rapidly recovering.

The illness of Mr. Sokoloff gave Arthur Shepherd, assistant conductor, his opportunity and he rose magnificently to meet it. Cleveland audiences have heard him conduct "pops" and children's concerts many times, as well as an occasional symphony, and respect him highly. He succeeded, Thursday night, in obtaining a fine response from his players and gave the first three movements of the choral symphony an admirable reading, bringing out all their ingenuity of structure, beauty of phrasing and nuance, and spirited rhythms in a masterly fashion. In the final, or choral, movement the 200 voices of the Oberlin Choral Union (trained under the baton of George Whitfield Andrews) were added to the orchestra and the effect of the ensemble kept the capacity audience in a perpetual thrill of delight. The tone of the chorus was full, rich and colorful and they sang with great animation. Mr. Shepherd, moreover, obtained remarkable unanimity and pliancy from his combined forces. The close of the work was greeted with a burst of enthusiastic applause seldom equaled by local audiences.

The quartet of soloists should also be mentioned as contributing a large share to the success of the performance. Jeannette Vreeland's big sweet soprano seemed especially well suited for the task and the others were likewise splendid—Mildred Bryars, contralto; Robert Quait, tenor, and Norman Jollif, baritone.

### ALL IN READINESS FOR THE OPERA

Everybody and everything in Cleveland is ready for the far-famed visit of the Metropolitan Opera Company, which opens its season tonight in the Public Auditorium. The circus departed last week and the huge hall has once more been transformed into the magnificent Opera House in which were presented so successfully the recent performances of the Chicago Company. Society will be fully occupied during the week, smart dinners and suppers having been planned, many of them in honor of the visiting artists. The rest of the city has also prepared itself for a gala week and,

in fact, the whole Middle West seems excited, citizens of eighty-six other cities having sent in requests for seats.

Only one change in the original list of stars has been made. Clevelanders who had heard of the popularity of Elisabeth Rethberg in the title role of Aida were more than a little disappointed when told that an illness would prevent her appearance here. Their feeling of loss was tempered, however, by the announcement that Rosa Ponselle had consented to cancel a concert engagement and fill the breach. She has always been a favorite of our music lovers and the news that she is to appear twice during the week (she will also sing in Il Trovatore on Saturday night) was greeted with satisfaction. With this one exception the original group of principals remains intact.

Many notables will be on hand tonight for the opening. Among our visitors will be Mr. Gatti-Casazza, who cancelled his sailing date to Europe in order to be present; Otto H. Kahn, who recently consented to become one of the directors of the Cleveland Concert Company; Bernard M. Baruch, William Forbes Morgan, Sir William Weisman and many others. Reports from the box office indicate that practically every seat will be full tonight as well as at the other six performances.

### FOURTH ANNUAL MUSIC MEMORY CONTEST

The fourth annual music memory contest, sponsored by the Musical Arts Association, was held in Masonic Hall on the afternoon of April 25. Prizes were given to three different classes of contestants—public school children, private school children and adults. The last named had been disregarded in previous contests but the interest among parent-teacher associations, faculties of schools and women's clubs, was so great that they were allowed to compete this year. The Hathaway-Brown faculty carried off first prize in this group with the fortnightly Musical Club team running second. For the public schools there were six prizes of which Lakewood High School won first and Wilson School of Lakewood took second. Hathaway-Brown carried off the first prize offered to private schools with Lourdes Academy second. After the contest proper and while waiting the announcement of the prize winners, Mr. Shepherd played an extensive program of the lighter pieces from the repertory of the orchestra. He also offered to let some of his youthful audience try their hand at directing the orchestra and, somewhat to the amazement of the older people present, two youngsters from the public schools accepted.

### NOTES

Lila Robeson, popular local teacher and an accomplished contralto soloist, appeared in concert on the evening of April 22, in the ballroom of the Hotel Statler, under the auspices of the Business Women's Club. She sang with her accustomed artistry and was applauded vigorously by her many friends present. She had as coadjutor Walberg Brown, a young violinist studying at the Cleveland Institute and a holder of one of the Julliard Foundation scholarships, who made his initial bow before a Cleveland audience and was very well received.

The Schumann Club, a chorus led by Almeda C. Adams and comprised of young business women, made its annual appearance on the following evening at the Statler. A feature of the program was a group of Czech-Slovakian songs, arranged for chorus by Deems Taylor, which were given a fine performance by the young ladies. The whole list of works presented showed careful thought in selection and was well rendered. Frank MacNicholl, tenor, appeared three times during the evening in songs which he interpreted with taste and discrimination. E. D. B.

### Gordon Campbell to Add to Library

Marie Toohy, a fine young American violinist of Sioux Falls (S. D.), who has just finished two years' study at the Leipsic Conservatory, made weekly trips to Berlin last summer to coach with Gordon Campbell, Chicago's prominent accompanist-coach, and expresses herself enthusiastically regarding the help and inspiration derived therefrom.

Mr. Campbell, who is the possessor of an unusual music library, will return to Chicago next fall quite loaded down with new and interesting finds, both vocal and instrumental, with which to further augment his large library.

### Emma Rieger Active Teaching

Only a short time ago, Emma Rieger, mezzo-contralto, who has sung with success in Europe and who studied for many years with Glara Orgeni, decided to open a studio in New York, on Riverside Drive. Mme. Rieger, through her splendid reputation, was successful in securing many pupils who are now progressing rapidly under her guidance. Her studio will be open through the summer, as a number of those studying with her will make their professional debut in the early fall.

### Leginska Has New British Manager

In addition to numerous appearances in England and on the continent in the very unusual role of symphony conductor, Ethel Leginska will give a number of piano recitals in England, Ireland and Scotland before her return to America in January. She is now under the management of Fred Williams in Great Britain. Her recital tour will begin in October.

### Vreeland Makes Fine Impression

"Miss Vreeland has a soprano voice of fine range and lovely quality. It is handled most intelligently. She made an unusually fine impression on the audience." The foregoing appeared in the Detroit Free Press following Jeannette Vreeland's recent appearance in the Michigan city as soloist with the Detroit Orpheus Club.

### New Britain to Hear Sundelius

Marie Sundelius has been booked to sing in concert at New Britain, Conn., on May 25. Other May dates for the popular soprano include two appearances at the Jackson, Miss., Music Festival and a recital at Montpelier, Vt.

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# MUSICAL COMEDY, DRAMA AND MOTION PICTURES

Eleanor Painter's irresistible personality and sweet voice are still the magnet that draws large audiences to The Chifon Girl, the musical comedy which is now at the Central Theater.

Artists and Models, at the Winter Garden, is doing so well that the Messrs. Shubert will soon offer a third edition.

The Melody Man, with Lew Fields, opened an engagement at the Ritz Theater on Monday evening last.

The Equity will complete their season with six special matinees at the Forty-eighth Street Theater, beginning May 16, the play being Hedda Gabler, with Clare Eames in the leading role.

Suzanne Keener, the well known concert and opera singer, is playing the leading role in Peg o' My Dreams at Jolson's Theater. This is the musical version of Peg o' My Heart.

The Capitol Theater's contribution to Music Week was a performance last Saturday morning for 5,500 children of the public schools.

The Little Theater of Dallas, Texas, won the Belasco cup in the Little Theater Tournament. The play was Judge Lynch, written by William R. Rogers, Jr., a Texas newspaper man.

It was announced in this column last week that Mrs. Fiske and her new play, Helena's Boys, presented at the Henry Miller Theater, had closed. However, the play did not close until Saturday evening, May 10, after which the original company left for Boston for a run prior to a long tour. The play was received enthusiastically for Mrs. Fiske is a great favorite here.

## THE CAPITOL

Despite the heavy rain on Thursday evening last, this theater held a large audience for the second performance. The program began with Wagneriana, a fantasy, arranged by Herman Hand, first horn of the Capitol Grand Orchestra. This number proved a clever arrangement of some of the well known Wagnerian themes. At one moment, there were a few bars of The Flying Dutchman, which were modulated into strains from Tristan and Isolde. These melodies finally modulated into the stirring measures of the Tannhäuser overture. The number was well received. Graham Harris, associate conductor, had to bow several times and graciously included the orchestra in the ovation.

The second installment of Impressions of the Gilbert and Sullivan operas was the Pirates of Penzance. As usual S. L. Rothafel gave the opera a colorful and effective background. The cast included such well known soloists long identified with these operatic revivals as Sarah Edwards, Herbert Waterous and Frank Moulan. The musical numbers included fifteen of the most important selections. There was an interlude called the Pirate Dance, headed by Gambarelli and the Capitol Ballet Corps. The large audience enjoyed the entire number.

The feature picture was The Rejected Woman, with Alma Rubens and Conrad Nagel as stars.

## THE RIVOLI

The chief attraction at the Rivoli last week was The Lone Wolf, starring Jack Holt with Dorothy Dalton. This is a "crook" story, the hero of which is one with naturally honest impulses and therefore reforms during the course of the picture. The Lone Wolf is full of suspense and is entertaining from start to finish.

A film novelty was Distinguished Visitors, in which are some interesting close-ups of famous artists who have won success in America. Among them were Margaret Matzenauer, Mme. Gaski and her daughter, Chaliapin, Josef Hofmann, Jeanne Gordon, John McCormack, Tito Schipa, Galli-Curci, Jascha Heifetz, Efrem Zimbalist, Lina Cavalieri, Frieda Hempel, Edith Mason, Giorgio Polacco, Beniamino Gigli, Paderewski, Anna Pavlova, Harry Lauder, Mischa Elman, Percy Grainger, Fritz Kreisler, Leopold Godowsky and Rachmaninoff.

The overture consisted of selections from Faust, played by the orchestra with a thorough understanding of the content of the music. Irvin Talbot and Emanuel Baer are the conductors at this theater.

Ruth Urban, a favorite with Rivoli patrons, sang in her usual charming manner R. Huntington Woodman's An Open Secret, Albert Vete's Oh! You Don't Know What You're Missin' and E. Ray Goetz's So This Is Love. Miss Urban has personality and enters into the spirit of her songs. Her diction, too, is excellent. Jacques Pintel was at the piano for the soprano.

The dance divertissement was Nola, gracefully executed by Lorelei Kendler and Nella Hillhouse. An organ solo completed the program.

## THE RIALTO

There was much of interest in the musical program at the Rialto last week. Heading the list came the overture, Liszt's Les Preludes, played with a fine range of dynamics by the orchestra under the direction of either Hugo Reisenfeld or Willy Stahl. Reisenfeld's Classical Jazz, always a popular number at this theater, was an effective "jazzing" of Raggedy Ann. As a tribute to the memory of Franz Schubert, a combination film and music feature was given, called Franz Schubert. The musical numbers included one of the Moment Musicales, Who is Sylvia, Ständchen and the ballet music from Rosamunde, which as they were played synchronized with the action of the film. The singing of Miriam Lax, soprano, and Adrien Da Silva, tenor, as well as a harpsichord, added to the effectiveness of the number. The Rialto String Quartet gave an excellent reading to the Tchaikowsky Andante Cantabile. There also was an organ solo by Alexander D. Richardson.

The feature picture was Pola Negri in Men, the story of which was written especially for Miss Negri by Dimitri Buchowetzki. The program also contained a clever Max Fleischer Out-of-the-Inkwell Cartoon called A Stitch in Time.

## THE STRAND

Harold Lloyd's Girl Shy proved such a success that it was held over for a third week at the Strand.

Mothers' Day was observed at this theater last Tuesday afternoon with a Mothers' Day matinee party for the Gold Star mothers in Greater New York. G. N.

## Southland Singers' Oriole Luncheon

The annual Oriole luncheon given by the Southland Singers, Emma A. Dambmann president, is an affair looked forward to with much pleasure by the members. The one this year, at the Hotel Pennsylvania roof garden, May 3, was enjoyed by over two hundred members and guests, and concluded a year of successful activities for this club. The decorations of spring flowers, butterflies and crepe paper, keeping to the Southland Singers' colors—orange and black—helped in making the atmosphere a joyful one.

As the occasion also happened to be Mme. Dambmann's birthday, there was a surprise in store for her—a large birthday cake, sixteen inches in diameter, decorated with the Southland emblem and three lighted orange candles, placed on a small table directly in front of the president's long table. After a few words of greeting from Mme. Dambmann and the singing of America, a delicious luncheon was served. There were orioles for souvenirs and the attractive menu cards had Mme. Dambmann's picture on the outside. Words of familiar songs were printed on the inside and these were sung between courses.

Following the luncheon Mme. Dambmann introduced her guests: the president's husband, Herman G. Friedmann, Inez Wolff, Charles Salter, Alice Shepherd, Robert C. Fisher, Edna Horton, Dr. Charles Teets, Nancy Armstrong, Commander Charles E. Adams, Rose Burks, Emma L. Pohlmann and Mrs. Le Gant. Several spoke briefly, including Miss Armstrong, Mr. Salter and Commander Adams, all paying tribute to the untiring and unselfish efforts of the president to make the organization a successful one, and mentioning some of the many worth while things that had been accomplished. The year's work has required a great deal of co-operation, and in appreciation of this Mme. Dambmann remembered with gifts those who had been of particular service in various ways, including Mrs. Herman C. Zaun, Mrs. C. Hofer, Angele Wolff, Mrs. Charles Young, Emma Wangeman, Marion Ross, Mrs. Le Gant, Ruth Johnston (in charge of the decorations), Nora King (secretary), Gladys Hornel, Dorothy Hofer, Geraldine Gomez, Mrs. Robert Wagner, Helena Rzsak, Irene Kempf, Lucille Blabe, Vera Stetkewicz, Mrs. Edward Egenberger, Tessie Novak and Charles Salter. Mrs. Zaun, speaking in behalf of the members, presented Mme. Dambmann with a purse of gold, congratulating her and expressing the appreciation and the warm feeling all hold for the president. Mme. Dambmann was also the recipient of a number of lovely individual gifts. A short program followed the luncheon. Mrs. Hofer, accompanied by her daughter, Dorothy, sang A Perfect Day, all joining in the chorus. Arline Thomas, accompanied by Miss Hofer, rendered several selections; her voice, a clear soprano of lovely quality, has gained in fullness during the past year, as has also her style of interpretation, and her singing was greatly enjoyed. Omar Le Gant again quite captivated his hearers with his excellent recitations. Mme. Dambmann introduced her husband's mother, Mrs. Friedmann, who received special applause.

Dancing concluded an enjoyable afternoon and a happy and successful season.

## John Doane to Teach in San Diego

John Doane will hold classes in San Diego, Cal., from July 7 to August 14. He will teach repertoire and diction for singers and repertoire for accompanists, as well as a



Photo by E. F. Townsend  
JOHN DOANE

limited number of organ pupils. He will remain in New York until June 15.

At the completion of his courses in San Diego, Mr. Doane will resume teaching in New York about October 1. He is organist and choirmaster at the Church of the Incarnation, where he has a choir of twenty voices. Three Sunday evenings each month Mr. Doane plays at the Ridgewood, N. J., West Side Presbyterian Church, the organ for which he designed himself. His church work is noteworthy owing to the fact that he makes a feature of performing as many of the standard oratorios during the season as possible.

Some of the artists who have been presented in recital in New York by Mr. Doane are Louise Stallings, Esther Dale and Mary Allen. His artist pupil, Marjorie Squires, has had a busy and successful season, and indications are that she will have an even more successful one next season. Edward Hart, one of Mr. Doane's pupils in accompanying, will be accompanist for Paul Althouse next season.

## Julia Glover Wins Gold Medal

Julia Glover, voice pupil of Ruth Hanford Matthews Lewis of the Cincinnati Conservatory of Music faculty, won the gold medal, the highest honor, in an all-county music contest for Clermont County. She sang Campbell-Tipton's The Spirit Flower, contesting at first with the pupils of ten high schools; of these three were chosen from which to pick the winner. Amelia High School, where Miss Glover attends, was fortunate in having her as its representative, for she won easily over the other two high schools, Goshen and Bethel, Ohio.

## Emmy Krueger to Return Next Season

Emmy Krueger will sing programs next season made up entirely of modern Italian and American songs. She is now going over many works by our own composers and will arrange several programs before she sails to sing at

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Bayreuth. She will return early in the fall and open her season with five recitals in Pennsylvania and Ohio, booked in consequence of her recent successful recital at Town Hall.

## Laura E. Morrill Artists in Concert

One of the interesting Music Week concerts was that given by artist-pupils of Laura E. Morrill in the Roosevelt House auditorium on Saturday afternoon, May 10. There was much of interest, too, in the house in which the concert was held, for it was there that Theodore Roosevelt was born. It has now been turned into a memorial museum, and following the concert many of Mrs. Morrill's guests enjoyed an inspection of the old Roosevelt home. The recital hall is on the top floor of the building, and is an attractive room, furnished with very comfortable chairs.

Mrs. Morrill stated that her vocal studios are founded upon the principles that are synonymous with the great American, among them being sincerity, truthfulness and kindness of heart. It is Mrs. Morrill's belief that if character is lacking the voice is uninteresting, and therefore one of the essentials in vocal study should be the upbuilding of character. Having this in view she also works with her pupils for freedom from the throat, freedom from the physical, and strives always to make them give out the mental. She said that those who took part in the program, several of them professionals, work for a big purpose, and are better fitted for their careers because they find in her studios these ideals: love, gratitude, appreciation, intelligence, mental activity, firmness and poise.

The interesting program which Mrs. Morrill had prepared for this concert began with Henry Hadley's My Shadow, sung by Inez Thorne Quick, Florence Gauggel, Herbert Nasson and Roy Rockefeller. This quartet also closed the concert with Charles Prindle Scott's always popular Old Uncle Moon. Leah Lammamann was heard in three songs in English, and her diction was a delight. Her selections included A May Day Carol, Deems Taylor; Pale Moon, Frederick Knight Logan, and Ho, Mr. Piper, the last number being especially pleasing. Anna Helmke also was heard in two songs in English; in fact, the major portion of the program was sung in our native tongue and there were many American composers represented. Miss Helmke's voice gave pleasure in Robin, Robin, Charles Gilbert Spross, and An Open Secret, Huntington Woodman. Roy Rockefeller was heartily applauded in Sydney Homer's Uncle Rome and Banjo Song.

Merle Hartwell, a very talented young artist who possesses personality and sings with ease and assurance, was heard in Rain, Pearl Curran; Lo, Here the Gentle Lark, Bishop, and Voce di Primavera, Johann Strauss. Her skill in florid coloratura passages was commendable. Florence Gauggel, a contralto of seriousness of purpose, sang Pilgrim Song, Tchaikowsky, and The Wayfarer's Night Song, Easthope Martin. A charming and gracious stage presence was displayed by Inez Thorne Quick. She was heard in the Caro Noma aria from Rigoletto, with its difficult runs and roulades, and in two lighter numbers, Serenity by Mary Turner Salter, and False Prophet by John Prindle Scott.

Sarah Edwards, so well known for the splendid work she has done in Gilbert and Sullivan operas, was filling an engagement at the Capitol Theater last week in Pirates of Penzance, and therefore it was necessary for her to appear in costume at this concert in order to get back to the theater in time for her appearance there. Hers is a contralto voice of power, rich and resonant. Admirable interpretations were given by her to The Last Hour, Walter Kramer; South Carolina Croon Song, Harvey Gaul, and L'Heure Pourpre, Augusta Holmes.

## Hamilton College Gives Concert

The Hamilton College (Clinton, N. Y.) Glee and Instrumental Clubs, led by Leslie E. Moore and L. Danforth Bates, respectively, gave their annual concert and dance at the Waldorf-Astoria, Friday evening, April 25. The glee club showed the result of excellent training, having good tone, precision of attack, admirable shading and clear diction. The instrumental club too pleased with its smooth, effective performance, and the boys seemed to enjoy the entertainment themselves as much as the large audience.



## American Composers' Concert

The concert at Aeolian Hall on Friday afternoon, May 9, presented by Caroline Lowe, chairman of the American music committee of the New York Federation of Music Clubs, had an all-American program. Works of Charles Wakefield Cadman, Clara Edwards, Fay Foster, Harvey B. Gaul, Edward Harris and Horace Johnson were interpreted by Kathleen Hart Bibb, Pauline Jennings, Vera Ross, Howard Applegate, Julius Zing and the Carlowe Mixed Quartet, the composers (with the exception of Harvey Gaul and Cadman, who were unable to be present), accompanying their own compositions. Edward Harris played Harvey Gaul's Yasnaya Polyana and his own Cradle Song and A Spring Roundelay, melodious organ numbers, and later a group of his own Christmas compositions for piano: Magnificat, The Manger and Noel. They conveyed appropriate spirit and much feeling and were well built up. The Manger was particularly lovely. Howard Applegate, a rich voiced baritone, interpreted with good style a group by Fay Foster, including The King, Dust in June, The Voyager and a manuscript song, Daddy Do Funny. Julius Zing at the organ supplemented Miss Foster's accompaniments. Miss Foster's charming songs are well liked by vocalists and another was offered from manuscript, The Nightingales, which will undoubtedly find a place on many concert programs. This, as well as The Secret, was effectively rendered by Pauline Jennings, soprano. Kathleen Hart Bibb, soprano, was a charming interpreter of two groups by Horace Johnson. She is an artist who includes an appealing voice, refinement of style, good taste and admirable diction among her many commendable qualities. Mr. Johnson writes with individuality, excellent feeling and effective expression. His songs were Absence, When Pierrot Sings (mss.), Thy Dark Hair, Wings, four delightful fragments and Flames. Clara Edwards was represented in two groups of songs which were tuneful and made a happy appeal: 'Tis Enough, A Yesterday, The Little Shepherd's Song, Dusk at Sea, My Little Brown Nest by the Sea and Happiness. They were pleasingly rendered by Vera Ross, soprano. The Carlowe Mixed Quartet concluded the program, singing quartet and solo selections from The Morning of the Year, by Cadman. The quartet is composed of artist pupils from Caroline Lowe's studios and includes Betty Blanke, soprano; Margaret Bradley, contralto; Ralph Pemberton, tenor, and Charles Hoerning, baritone. The ensemble was excellent and the members as heard in solos were also to be commended on the quality of their voices, good tone production, distinct enunciation and style. Mme. Lowe, director of the quartet, was at the piano.

A large audience manifested appreciation of the program, but there should be even better support of such an effort to encourage American musicians and to acquaint the public better with their works.

## Music Week Prizes

Prizes for Music Week interborough competitions in New York were awarded at Aeolian Hall on the afternoon of May 10 as follows:

Gold Medals—First junior, piano, Lena Nerenberg, Bronx; first senior, piano, Minnie Huber, Manhattan; open piano, Anna Irene Peckham, Manhattan; junior sight reading, Blanche Klein, Manhattan; senior sight reading, Blanche Solomon, Bronx; junior vocal solo, Nellie Goldstein; boy's solo, Frederick McLean; coloratura soprano, Ruth Bowman; dramatic soprano, Edith Klein; contralto, Gustave Malmstrom; tenor, Carlton Boxill; baritone, R. Albert Dickinson; bass, Joseph Kayser.

No choral composition was found good enough to win the prize of \$100.

Gold Medals—Junior violin, Paul Rabinow; senior violin, Sadie Schwartz; open violin, Theodore Takaroff; junior cello, William Wertz; senior cello, Walter Stoffregen; elementary sonata, Frederick Pfeiffer and Barbara Gerther; advanced sonata, Belmont Fisher and Lyle Fowler.

Silver cups—Open orchestra concert, Hebrew Orphan Asylum, Professor J. F. Knox; Elementary School, P. S. 158, Brooklyn, director, Gertrude Donnie; Erasmus Hall, director, Professor Karl J. Schmidt.

Action songs—P. S. 177, Manhattan, director Mrs. Rosenschweig, Chorus: Sunshine Home for the Blind, chorus director, Maud A. Telleson; Metropolitan Male Chorus, Manhattan, director, Gerard de Wetter; Blessed Sacrament Chorus, director, Miss O'Brien; St. Choir, director, T. Tertius Noble; P. S. 17, Richmond, director Miss Leidinger; Woman's Choral Society of Flushing; St. Thomas Church Choir, director, T. Tertius Noble; P. S. 17, Richmond, director Miss Littlefield.

Jack Atherton, 4½ years old, won the silver medal for the elementary violin class.

The choral judges were T. Tertius Noble, George H. Gartlan, Walter H. Hall, John Hyatt Brewer, R. Huntington Woodman and Benedict Fitzgerald.

The judges of the orchestras were Gustav Walther, Gustav Langenus and T. Tertius Noble. Isabel Lowden presided and Laura Sedgwick Collins announced the events.

It should be added that the Brooklyn Public School Orchestra (No. 158) consisted of strings only, played by very small children. The leader was about six years. She stood up on the conductor's stand and started off with the tune—Gossek's Gavotte—all by herself, the others following.

Special mention should be made of the excellence of the Sunshine Home for the Blind orchestra. Though small in size—numbering only about twelve or fifteen players against forty or fifty in the other orchestras—it was the only one that offered even fair balance. This was due, perhaps, to the habit of blind players to listen to each other, not merely to play the printed notes regardless.

This does not include the Brooklyn Orphan Asylum Band, which should have been in a class by itself, not with the orchestras. It played in almost professional manner and altogether outclassed everything else in the entire instrumental program.

## BERLIN

(Continued from page 6)

Moussorgsky program—a new and successful experiment. Elisabeth Schumann, soprano, and Jenny Sonnenberg, contralto, gave a "song evening" each, the latter with a program ranging from Purcell to Gretchaninoff. She has a most opulent and beautiful voice, in the handling of which she has progressed a good way toward perfection. Elisabeth Schumann, as usual, gave her best in songs by Richard Strauss, and in some good unfamiliar songs by Clemens von Franckenstein.

—AND A PIANIST

Myra Hess, the English pianist, earned such unanimous praise from the press at her recent first appearance that her second recital brought her a hall nearly full of pianists and piano students, a goodly lot of whom rushed the platform at the end to beg for encore after encore. Over night she has become a favorite here. Again she played Bach preludes and fugues, so superlatively well that one wished for forty instead of four; Beethoven's opus 110, Schumann's Papillons, a group of Debussy and a sonata by Arnold Bax. This work proved pleasing but too eclectic to show a real physiognomy. It was superbly played, as were especially the Debussy numbers and encores by Schubert, Chopin, Albeniz, etc. If the way in which Miss Hess' gifts were acknowledged here is a criterion, German audiences are not chauvinistic. But then—her charms are irresistible.

CESAR SAERCHINGER.

## Rhys Morgan Wins Pittsburgh

Rhys Morgan, Welsh tenor, who began his first American concert series last week, has added Pittsburgh to the list of cities which he has captured artistically. Singing at Carnegie Hall, Pittsburgh, Thursday night, he completely won one of the largest audiences of the season. John Henry, chairman of the committee, wired Roger de Bruyn, Mr. Morgan's manager, immediately afterwards: "Rhys Morgan recital Carnegie Music Hall tremendous success. Has a golden voice and is a splendid artist. Delighted audience compared him to Evan Williams and want him back next season."

Mr. Morgan sings at the Blackstone Theater, Chicago, Sunday evening next, and at Aeolian Hall, New York, May 26, the latter being his metropolitan debut.

## John Beland Pleases "Rehearsal" Audience

Disclosing a baritone voice of wide range and color possibilities, John Beland gave a program of songs on the evening of Monday, April 21, at the New York studio of his teacher, Percy Rector Stephens. Mr. Beland's work did not lack in interest from his opening group of Old Italian to his closing group in English. There were songs of declamation, songs of pathos, of romance and ballad songs. A group of German lieder was made up of Tschai-kovsky's Nur Wer Die Sehnsucht Kennt, Brahms' Wie Bist du Meine Königin, Schubert's An Die Musik, and Brahms' Meine Liebe Ist Grün. The accompaniments were a most satisfying part of the song presentation, being played by Lee Cronican, Mr. Beland's coach.

## De Kresz Pupils Take Prizes in Contest

In the recent violin contest that was held in Toronto, Canada, at the Ontario Musical Competitive Festival, the gold medal went to William H. Hardiman, from Salt Lake City, who has been studying with Prof. Geza de Kresz for the last two years. Previously he was in Berlin and followed Mr. de Kresz to Toronto. Before that he studied with W. E. Weihe in his home city. Besides this prize playing, he has had considerable success lately with the Mendelssohn and Bruch G minor concertos at popular concerts. According to Mr. de Kresz, young Hardiman is a very gifted boy and does credit to his country.

Referring to the contest the Mail and Empire said in part: "So excellent was the violin competition, which was open to all Canada, that five of the contestants were awarded medals. The adjudicator added that he felt like asking the audience to decide. William Hardiman, of Toronto, was awarded the gold medal donated and presented by Ferdinand Fillion, and the second prize was won by Esther Sure, Toronto; special medals also being won by Harold Hutner, Edna Davies and Jake Madorsky, all of Toronto."

At the same festival Ida Krehm, a pupil of Norah Drewett de Kresz, won the gold medal for piano solos for those under fifteen years, also taking the second prize (bronze medal) for the best work for pianists under eighteen. These awards speak well for the teaching of both Mr. and Mrs. de Kresz.

## Music Week Recitals at N. Y. College of Music

Contributing their distinguished share toward the feast of music provided in New York's Music Week, the New York College of Music, Hein and Fraemcke directors, gave concerts of large variety May 6, at Rumford Hall, and May 9 at Wurlitzer Hall. At the former, five singers, five pianists, one harpist and three ensemble works were heard, performed by leading students of the Institution. Such classic composers as Mozart, Beethoven, Schumann, Brahms, with the moderns, Debussy, Delibes, MacDowell, and two harp pieces by Pinto and Anita Sharp, the last named being the harp performer of the occasion, and playing her Impressions of a Waterfall. Those who excelled, as noted on a program by a hearer, were Bernard Weisfeld, Olga Schmidt, Anita Sharp, Nathan Kroll, Kathryn Missemer, Evelyn Schiff, Xander Garden, Rose Ruttkay and Alice Wirth. Those marked good were Bernice Allan Hobson, Eleanor Freer, Helen Driscoll, Gertrude Newmark, Mabel Burdine and Lucy Franke.

## OBITUARY

## Carl Morris

Carl Morris, baritone, died at San Diego, Cal., April 14. Mr. Morris was formerly well known in New York, where he sang and directed for ten years. He was soloist at the Fifth Avenue Presbyterian Church for eight years, a member of the well known Criterion Quartet, and sang extensively in concert. Mr. Morris studied with Bruno Huhn and Christian Arens of New York, Sir Charles Santley in London, and Cotogni in Rome, returning to America when the war began. He was song leader at Plattsburgh, N. Y., and was stricken there with a very severe attack of influenza from which he never fully recovered. He went to San Diego for the sake of the climate and resumed his work there. He had not been well for some time but his death was unexpected. He was only forty-one years of age. The body was sent to Greenfield, Ind., for burial, where his parents, two brothers and sister all live.

## Josef Labor

Vienna, April 27.—Prof. Josef Labor, noted blind organist and composer, died here yesterday at the age of eighty-two from heart failure. He was born at Horowitz, Bohemia, and lost his sight in young years. Having studied at the Vienna Conservatory, he made his first public appearance as a pianist at Vienna, in 1863, with great success which resulted in concert tours through Germany, Belgium, France and Russia. In 1875 he took to organ playing and was soon regarded as the greatest organist in Austria. He wrote several chamber music, organ and piano compositions in classicist style.

P. B.

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### PROSCHOWSKY'S SUCCESSFUL SEASON

When Frantz Proschowsky, the eminent singing teacher and vocal adviser to Galli-Curci and other celebrities, came to New York last fall to establish himself in the metropolis as a vocal teacher, there were not a few wisacres who predicted that his advent would not prove an artistic or financial success, and these predictions were made despite the high esteem enjoyed in Chicago, as well as in Berlin and other European music centers.

Asked by a representative of the MUSICAL COURIER whether his success in New York realized his expectations, Mr. Proschowsky answered in the affirmative, adding that his classes were practically filled before coming here, and assuring the writer that he was obliged to refuse many applicants during the past season, but placed several on the waiting list for the season 1924-25. With his first New York season nearing its close, Mr. Proschowsky expressed satisfaction at the artistic and financial results achieved, saying: "On the opening day of my studio last fall, I had a sufficient number of students enrolled to warrant my

coming here; some of these pupils followed me from Chicago while others came from various parts of the country."

#### GALLI-CURCI ATTENDS A STUDIO-RECITAL.

The writer attended one of Mr. Proschowsky's lectures, as well as one of his studio recitals, and was greatly impressed by what he heard. At the former, Mr. Proschowsky spoke interestingly and intelligently on the Art of Singing, demonstrating his methods in developing the voice, and answering (as quick as a flash) all questions put to him by his hearers. At the second, he presented a number of pupils whose finished and highly artistic work could not fail to proclaim Mr. Proschowsky as an outstanding teacher of bel canto. At still another recital on February 12, given in honor of Galli-Curci, the eminent songstress and her husband, Homer Samuels, heard a number of Mr. Proschowsky's pupils, expressing themselves as delighted with the audition.

#### TO CONDUCT MASTER COURSE IN MINNEAPOLIS IN JUNE.

Mr. Proschowsky has been secured as head of the vocal department at the McPhail School in Minneapolis, Minn., where he will conduct a master course during the month of June. A telegram from that institution stated that over two hundred have already enrolled for Mr. Proschowsky's class.

#### MANY PUPILS IN EUROPEAN OPERA HOUSES.

In 1914, Mr. Proschowsky's last season in Berlin, he presented thirteen artists, who were eagerly secured by various operatic impresarios for leading roles, appearing in Munich, Vienna, Charlottenburg, Berlin, Dresden, Hamburg, Cologne and Boston. In addition, twelve pupils who studied exclusively for the concert stage, gave their debut recitals in Berlin during the last year of his activities there. Among these artists mention must be made of Meta Ling, Frank Gleason, Earnest Groom, Claudia von Jousaent, Maria Korf, Gertrude Schubert, and Mary Mora von Goetz, the latter holding an enviable reputation as concert and oratorio singer.

#### DEPLORES LACK OF OPPORTUNITY FOR SINGERS WITH OPERATIC ASPIRATIONS IN NEW YORK.

Mr. Proschowsky expressed, as follows, the excellent impression New York has made upon him: "There is an abundance of talent comprising not only local students but also numerous others who come to the metropolis for serious study, but there is not sufficient opportunity for this talent to find the necessary opening which is offered singers aspiring to an operatic career, such as exists in Europe. He spoke of having heard of a new movement in New York that is well capitalized with sufficient financial and artistic backing to give the talented pupil profes-

sional routine. "A movement like that should be encouraged, not only in New York but also in every large city in the United States. America has no lack of talent, but lacks opportunity to gain experience on the operatic stage, and, I fear, unless conditions change, our American singers

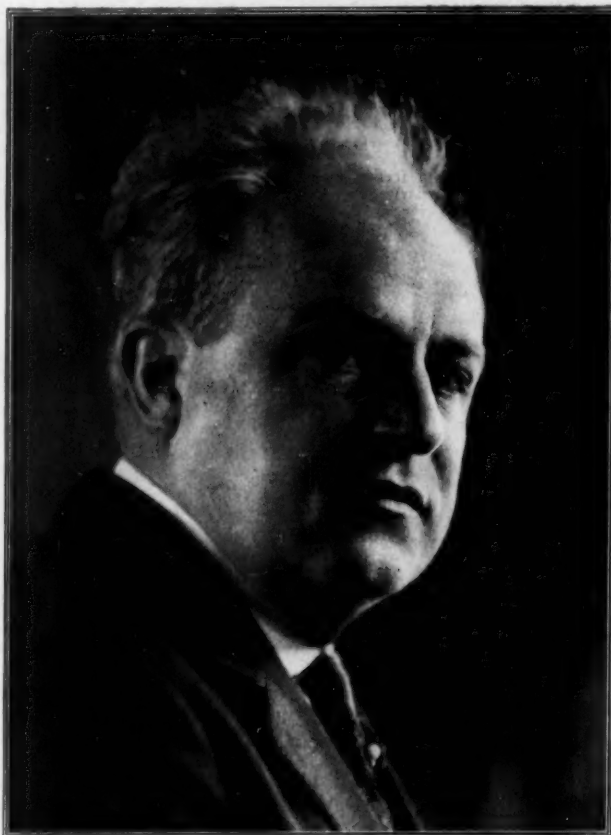


Photo © Fernand de Gueldre

FRANTZ PROSCHOWSKY

will be compelled to continue their journey to Europe in search of operatic debuts."

Mr. Proschowsky will publish a series of articles next fall that will help the serious vocal student with practical advice based on his long experience as a singing teacher. M. W.

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